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Story Method of Teaching

READING

— AND —

SPELLING

MANUAL



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G. W. LEWIS

CHICAGO

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BY

G. W. LEWIS

Dedicated

TO MY WIFE, EVA PORTER LEWIS, AND MY
CHILDREN, GEORGE AND EVELYN,
WHO HAVE BEEN MY
INSPIRATION

Foreword

FOR the benefit of those teachers who have not had an opportunity to become acquainted with the methods of teaching reading now in use, a brief discussion of the same is here given:

So much of the personal element enters into the various methods of teaching reading that almost every teacher may be said to have a method of her own.

It is this personal element in any method that makes it a success with one teacher and a failure with another. It is this personal element that makes it difficult to transfer a method or pass it on successfully from one teacher to another. If this personal element could be formulated into well defined principles this difficulty would largely vanish.

In addition to this personal element, there are features about the various methods that characterize them as belonging to the Object-word Method, the Picture-word Method, the Word Method, the Thought or Sentence Method, or one of the Phonic Methods, or a combination of one or more of these methods.

In the Object-word method, the idea is to be gained directly from the object, and the idea and the word first in audible form and then in a visible form are to be associated together by the child. In teaching foreign-speaking children the teacher should proceed by the use of concrete objects, dramatization, etc., to develop a vocabulary familiar to the ears, and then present the same vocabulary in visible form, or teach the child to read it. In the Picture-word Method the picture takes the place of the object as used in the Object-word Method. In teaching a child to read a vocabulary already familiar to his ears, and representing ideas within the sphere of his experience, both the object and the picture may be discarded, and we have simply the Word Method. In the Word Method it is taken for granted that the child has already gained the idea from the object and that the proper word to be associated with the idea is already familiar to his ears and associated with the idea, and it only remains to give him

the visible form of the word. This the teacher does. In the Object-word Method, the Picture-word Method and in the Word Method, the teacher gives the child the word as a whole. This is very easy for the teacher at first. It requires little energy except physical, and no forethought or planning on the part of the teacher. And as a rule the teacher is well pleased if she can watch the pupils closely enough to enforce them by effort of their will to give a receptive or passive attention to her instruction. When the child forgets a word it is easy to give it to him again; much easier than to teach him to work out his own difficulties, and so we find the method very popular, especially with those who intend to teach only a few years. In the Thought or Sentence Method, under the best conditions, the pupil is supposed to express a complete thought of his own in words already familiar to his ears. This thought in the child's words is put into visible form by the teacher and the pupil is given the opportunity to read back again into the audible form the sentence he has just given. The pupil already knows what he is to read and apparently makes rapid progress so long as he reads only the sentences that he himself furnishes. As he is already familiar with the thought and the sentence, expression comes quite easy and the undue emphasis placed upon the value of oral expression in reading has a tendency to make this method very popular. In the Sentence Method the child learns first the sentence as a whole. He next learns the words as wholes by the order in which they occur in the sentence. One of the difficulties in the Sentence Method is to get from children appropriate sentences and words. To avoid this difficulty, the sentences are sometimes taken from familiar nursery rhymes, or the teacher may supply other sentences which the pupil is first required to commit to memory and then to read the whole sentence as learned. He is then taught the words as wholes by the position each holds in the sentence. In all these methods the pupil must depend on memory alone, and when he comes to new words he is helpless. To remedy this the advocates of these methods resort to phonic analysis. The "New Idea in Reading" is an Object-word Method. "The Progressive Road to Reading" is a Word and Sentence Method. The same is true of the Summer's Method and of the Aldine Method. In the latter the sentences

are supplied in the primer and on charts, and the pupils are required to commit them to memory, and all the reading is based upon these sentences and the words in the new sentences are identified by the position in the original sentences. The Aldine Method is supplemented by phonic drills. All the methods based upon the Mother Goose and nursery rhymes are Word and Sentence Methods. The See and Say Method is a Picture-word Method, supplemented by phonic analysis and diacritical marks. The Ward or Rational Method is a Phonic Method based on diacritical marks. The Pollard Method also is a phonic method using diacritical marks. It contains much that is good but more that is undesirable because unnecessary. In some respects it is almost too complete. The Key Method is a phonic method with some commendable features but rather incomplete and unnatural. The Beacon Method is a phonic method in which the teacher is left largely to her own resources to arouse and sustain interest. In a recent method pupils are taught to pronounce such combinations as ma, me, fa, fi, fu and fo with the so-called short sounds of the vowels, because it is desired to build upon these by adding a final consonant, thus forming words like man, men, fan, fin, fun and fox, in which the vowels are short by position. When these or similar combinations represent monosyllables or accented syllables as in me, ma'jor, mé'ter, fa'vor, fínal, fu'ture, fo'cus, the vowels are long. Hence this is a serious error. See Principles 1 and 2.

The Gordon Method is a phonic method with which a wide-awake, energetic teacher can get marvelous results after she has once thoroughly mastered the method, but there is so much of detail and sequence left for the teacher to work out that few teachers will undertake it. The Story Method is a phonic method with all the details and all sequences worked out, not only for the day but for each sound and word so carefully that everything is presented in strict harmony with the laws of apperception. There is no doubt at any time as to what should be presented next or as to the method of presenting it. The Story Method gives a carefully systematized course in phonics that may be used in conjunction with any of the word or sentence methods and will save much valuable time, both for the teacher and for the pupils.

The Best Method

MUCH has been said against teaching beginners to call words. But quite as much may be said in favor of doing so. The ability to call words without hesitation is the first essential to good reading. This ability gained, most other difficulties vanish. If we could interpret a hieroglyphic inscription into articulate sounds representing words familiar to our ears, we could read and understand the same. The letters are to the child just what the hieroglyphs are to us.

Upon entering school many pupils have a vocabulary that will enable them to listen with intelligence to stories from first, second, third, and even fourth grade books. This vocabulary has been acquired through the ear, and is perfectly familiar to them when made to appeal to that organ. When the teacher reads to the pupil, she simply interprets the sound values of the letters and their combinations, and expresses these sounds in articulate words familiar to him through the ears. (She simply pronounces the words.) If the pupil can be taught to recognize all the sound values of all letters and combinations of letters, he can act as his own interpreter. With his own organs of speech he will call the words from the printed page, which he will then recognize. He will no longer need the teacher to read to him or tell him. He will act as his own interpreter and will take great delight in so doing.

The greatest authority in America on reading is James L. Hughes, Inspector of Schools, Toronto, Canada. He says: "Word recognition is the essential basis of all reading, the only possible basis of reading."

Some teachers have attempted to develop this ability to call words, by means of a system of diacritical marks, such as are used in the dictionaries and school readers. All these systems are artificial. They require too much memory work and give very little return for the time and labor spent. They never occur in newspapers, magazines, or in books, except in dictionaries, histories, and geographies.

And then they occur only as keys, and not in the body of the printed page except in the case of the dictionary. If you would appreciate the difficulties of the child in reading a text with diacritical marks, from the publishers of the New International Dictionary procure the leaflet "Carver Americanized," and try to read it yourself. You will find a strange looking page indeed, and one very difficult to read. Each diacritical mark increases the complexity instead of the simplicity. Other teachers seem to think that the *object-word method* is the only logical method. The *object-word method* would be logical enough if we confined our teaching to the presentation of words with which the pupils were not already familiar through the ears; but in teaching beginners to read we should at first confine ourselves strictly to those words with which the pupils are familiar. We should never go beyond the sphere of the child's experience. Hence the object is unnecessary unless we are teaching foreign-speaking children. In this case we should first, by the aid of concrete objects, by dramatization, etc., develop a vocabulary familiar to the ears and then present the same vocabulary in visible form or teach the child to read it. Nor does the *word method* develop anything but the memory. Still other teachers hold that, as the pupil must express his thoughts in complete sentences, the *thought or sentence method* is the only logical method. They might as well say that, because the child will eventually walk, it should never be permitted to crawl.

Hughes says: "The best method of teaching word recognition is the one which most easily, most quickly, and most thoroughly makes the child acquainted with word sounds, if at the same time it fulfills the fundamentally essential conditions of the *self-activity* of the child, problem finding and problem solving by the child, the preservation and development of the child's interest, and repetition of the process by which words are recognized, and not repetition of mere word forms to be memorized as word forms." The method that most completely realizes all these conditions is THE STORY METHOD. "The ablest advocates of the *object-word method* do not really accept it themselves in practice, except for a short period and with a very limited range of words. Men write elaborate theories to prove that the *whole-word method* is the proper one, and having established

what they regard as a philosophical basis for their method, they immediately repudiate it by limiting its application to a comparatively insignificant number of words. *Some use their method for only about sixty words.* Very few now suggest its use for more than two hundred words." Here is a characteristic quotation from a prominent advocate of the *sentence method*: "After a few weeks of such reading, where the *main* attempt is to interest the children in simple sentences, *which they can master with the teacher's help, and so seem to read*, there begins a deliberate classification of type words of the vocabulary, with a view to *making the children masters of the elementary sounds.*" (Sarah Louise Arnold, Boston.) Miss Loula Bradford, of Birmingham, Ala., an able advocate of the *word method*, says: "We continue to teach *words as wholes* for the first five weeks, but *as the number of words increases, there is danger of confusion. When the child forgets a word, it must be given to him again; he has no power to recall it except by association, nor has he as yet any ability to help himself with new words; he is entirely dependent upon others.* To overcome this we now introduce *phonic analysis.*"

Hughes says: "All the methods that lead the child to recognize the powers and sounds of letters through the *use of words in association with objects*, or by writing on the board *words or short sentences used by the children about objects, or experiences, or myths, or stories, or nursery rhymes, or anything else, however interesting the subject may be; or by giving the children, either in books, or in writing on the blackboard, familiar nursery rhymes or similar selections to be read which have first been accurately memorized, and which are to be repeated as they look at the words which represent in visible form the words they already use freely orally; in short, all the methods that reveal letter powers and sounds by analytic processes are unnecessarily slow, and they fail in the most essential requirements of high educational value* in the general development of the child's powers. They do not make him *self-active*; they do not give him opportunities either for *finding* or for *solving problems*, and they depend on *memory* and not on *operative processes* for the development of the child's power. These are sufficiently vital reasons for rejecting a method of teaching any subject, or developing any power." Not one of these objections

can be made to **THE STORY METHOD**. It is in perfect harmony with the best educational theory. It is perfectly natural.

In the course of the growth of the English language, there has been developed what may be called the "Natural System of Diacritical Marks," according to which the position of a vowel determines its sound. Upon the principles underlying this Natural System of Diacritical Marks is based all the phonic work involved in **THE STORY METHOD OF TEACHING READING AND SPELLING**.

The advocates of the *word method* and of the *sentence method* claim that the beginner can not be interested in phonics. In **THE STORY METHOD** every letter is imbued with life; the interest is constantly at a white heat; and every child is on the tiptoe of expectation to see what is coming next. *A fairy story introduces the vowels under the guise of fairies*, and as the story continues, the consonants are introduced under the guise of dwarfs who, in their attempts to call the fairies, accomplish the blending of the consonants with the vowels. In the course of the development of the story pupils are taught to recognize *open* and *closed sound* families, after which all comes with ease.

Caution: Do not attempt to teach this method until you have completely mastered it. If you wish to get results, do exactly as directed, and leave nothing until it has been thoroughly mastered. Your class should devote one period each quarter of the day to reading.

THE STORY PRIMER was written to go with this method, but it will fit nicely into any course of reading, regardless of method. With **THE STORY METHOD**, the first primer should be **THE STORY PRIMER**, but any primer may be used. With the **STORY METHOD** and **STORY PRIMER** any normal child should become an independent reader in three or four months, and an independent speller by the end of the third or fourth year.

THE STORY PRIMER can be used nicely with any phonic method or with any word or sentence method or action method supplemented by phonic work. It is well adapted to teach foreigners and backward children.

Phonetics

Phonetics is the science of speech sounds.

Organs of Speech: The organs of speech are the vocal chords, tongue, teeth, lips, the hard and the soft palate and the uvula.

The Larynx: The larynx or voice box is composed of several pieces of gristle so united that its shape may be changed by the use of certain muscles.

The Vocal Chords: The vocal chords are two crescent-shaped membranes having their points attached, front and rear, and their rounded edges attached to the opposite sides of the larynx. When not in use, these membranes hang loosely against the sides of the larynx. When in use, they are stretched until their inner edges approach each other to within almost a hair's breadth, and the air from the lungs is forced between them, causing them to vibrate and to produce sound or voice.

Resonance: The pharynx, the mouth, and the nasal passages form a resonance chamber; and their size and shape, and the size and position of the tongue have much to do with the character of the sound uttered.

Vowels: A vowel is the voice modified by the resonance as explained above. Vowels may be sounded audibly alone, and by their aid consonants may be sounded audibly. Consonant means "sounding with." Consonants are so named because they can be sounded audibly only in conjunction with vowels.

Diphthongs: In sounding o, the mouth passage assumes one position, and in sounding i, it assumes another position. If the change from the first to the second position is made without stopping the voice, so that one vowel sound glides into the other with a single impulse of the breath (that is in the same syllable), we have a diphthong. Remember that diphthong means two sounds, and not two letters with a single sound, as ae in Caesar.

Triphthongs: When three vowel sounds are so run together that they are pronounced with a single impulse of the breath, we have a triphthong. Triphthong means three sounds.

Compound Vowels: If two or more vowels are written consecutively (together) to represent a sound that is not represented by either alone, we have a compound vowel. If two vowels are written together to represent the sound of either, or if two consonants are written together to represent a single sound, we have a digraph. If three vowels are written together to represent the sound of one of them we have a trigraph.

Consonants: If the breath is forced through a narrow passage, as between the teeth for *s*, or through the nasal passages for *n*; or if the breath is entirely shut off for a moment, as by the lips for *p* or *b*, we have a consonant.

Consonants may be classified according to the obstruction, thus:

Lip letters or labials: *p, b, f, v*.

Teeth letters—dentals: *t, d, th*(in), *th*(is).

Tongue letters—linguals: *l, r*.

Roof of mouth letters—palatals: *j, ch*.

Throat letters—gutturals: *g, h, k, c=k*.

Nose letters—nasals: *m, n, ng*.

Consonants may also be classified as soft, hard, etc.

Soft or voiced consonants or sonants: If you will place the thumb and finger against the voice box (Adam's apple), and utter *b, d, g, v, z, s=z*, or *zh, th* as in this, you will feel the vocal chords vibrate. These are called voiced, soft or sonant sounds. If you will utter *p, t, k, f, s* as in this, *sh, th* as in thin, you will not detect any vibration. These are called voiceless or hard sounds, or surds. The sonorous consonants, *r, l, m, n* (*ng*), are also called *liquids* because they readily run into other sounds.

The stopped consonants, *b, d, g, j, ch, p, t, k*, are also called stops, checks, explosives or mutes. The rest of the consonants are open. The continuous consonants, *v, f, zh, sh, z, s, th*(is), *th*(in),

and *h* are called *breaths* or *spirants*. *s*, *z*, *sh*, *zh* are also called *sibilants*.

Double consonants: $j=d+zh$; $x=k+s$, or $g+z$; $z=d+s$.

Semi-vowels are *w* and *y*.

Long and short: Utter the name sound or the so-called long sound of each vowel and immediately after uttering each name sound, utter the corresponding short sound. Do this several times, watching the movement of the tongue. You will notice that the name or long sound is uttered with the tongue in one position, while the tongue is depressed from this position to utter the short sounds. The whole matter will be much more readily comprehended by the children, if you teach the long sounds as name, narrow, or close sounds; and the short sounds, as open sounds. The name, narrow or close sounds are made through a narrow or close passage between the tongue and the roof of the mouth. The open sounds are made through an open passage between the tongue and the roof of the mouth. Broad sounds are made through a broad passage between the tongue and the roof of the mouth.

There are about 42 or 43 sounds in the English.

Vowels: *a*, 7; *e*, 2; *i*, 1 (see diph.); *o*, 2; *u* (as in but, pull, fur, fool), 4 (see diph.).

Diphthongs: $i=broad\ a+e$; *ai*, *oi*, *ou*, *eu* (*u* as in *mute*), 5.

Semivowels: *w* and *y*, 2.

Consonants: Sonants, voiced or soft, $\overbrace{b, d, g}^{\text{Stops}}$, *v*, *z*, *zh*, *th*, 7.

Surds, unvoiced or hard, *k*, *p*, *t*, $\overbrace{f, s, h, sh, th}^{\text{Continuous}}$, 8.

Liquids, *r*, *l*, *m*, *n*, *ng*, 5.

Educational Theory

Every teacher should be so thoroughly acquainted with the best educational theory that her work would unconsciously conform to the underlying laws or principles.

This book is intended to help those teachers who have had neither experience nor special training. Every such teacher should, as soon as possible, read Lange's *Apperception*,* Quick's *Essays on Educational Reformers*, one of the recent texts on Pedagogy, and on Psychology. Advantage should be taken of the first opportunity to take a normal course or to secure professional training; but, in the meantime, careful consideration should be given to the following Educational Theory.

I. Educational Purposes or Objects:

1. Development of the Mind as to:
 - a. *Power* of action.
 - b. *Tendency* of action.
 - c. *Habits* of action.
2. Acquisition of Knowledge:
 - a. *Exact*, for business uses.
 - b. *Thorough*, for general intelligence.
 - c. *Extended*, for mental culture.
3. Development of the Moral and Religious Nature as to:
 - a. Correct moral standards.
 - b. Proper attitudes towards God and man or society, and the lower animals.
4. Development of perfect physical manhood and womanhood, and the acquisition of skill in using the bodily members.

II. Laws or Principles Governing:

1. Development of Mind:
 - a. *Activity* develops power.

- b. *Repeated Activity* develops *tendency*.
 - c. *Repeated Activity* develops tendency into *habit*.
 - d. *Kind, duration and frequency* of activity should be adapted to the mental state.
2. Acquisition of Knowledge:
- a. First elements acquired through *activities of perceptive faculties*.
 - b. Acquisition should *begin* where *present knowledge ends*. See Apperception.*
 - c. Acquisition precedes elaboration. Hence, *knowing*, then *thinking*; facts, then reasons, causes, theories.
 - d. New knowledge should be promptly associated in memory with the old.

III. Educational Means:

- 1. Play.* Hence, a well equipped playground and gymnasium should be provided.
- 2. Work. Hence, every school should have well equipped departments in manual training, domestic science and art.
- 3. Study:
 - a. Of objects of sense—object lessons, pictures and travel.
 - b. Of books; set lessons—reading for information.
- 4. Practice:
 - a. *Using* knowledge to *acquire* knowledge.
 - b. *Using* knowledge to *acquire skill* in using.
- 5. Instruction:
 - a. Through the inspiring personality of teacher, author, etc.
 - b. Through recitation and other exercise.

*Play and work might be regarded as subdivisions of Practice; but because of their importance as factors in developing independence and originality they are given the above position.

Attention

Attention is the fixing of the powers of the mind upon impressions received through the senses or upon subjects of reflection. Attention is the most important activity of the mind. Without attention there can be no definite impressions through any of the senses; no real conscious seeing or hearing, no vivid feeling, tasting or smelling; no distinct thinking or deliberate doing. Just as the camera may admit the light from all objects within its field, but fails to record a well defined picture of all objects not at the proper focal distance, so in our field of vision there may be many objects of which there is a certain vague, inactive consciousness, objects which come and go without making any lasting impression. Only those things upon which the mind's eye is focused will leave a definite image in the memory. Likewise many sounds may be within the field of hearing; the barking of dogs, the confusion of many voices upon the streets, the call of the newsboys, the rattling of wagons, the clatter of the feet of horses, the honking of automobiles, the crunching noise of the street cars, the screeching of whistles; but the mother who is listening to the cooing of her first-born will be just as deaf to all outside sounds as she is to the efforts of her neighbor to call her over the phone when the receiver is down or the line is broken. Without a conscious exertion of the mind to fix it upon some particular object, sound, or other source of message, there can be no satisfactory connection between the source of the message and its intended destination, and therefore no distinct impressions, no well defined images, nothing to be remembered, and consequently no memory, and no reasoning or teaching.

Attention may be:

1. As to Motive:
 - a. *Instinctive*, induced by *pleasure* or *pain*.
 - b. *Controlled*, induced by *effort* of *will*.
2. As to Manner Exercised:
 - a. *Comprehensive*, exercised upon a whole.
 - b. *Discriminative*, exercised upon a part.

3. As to Attitude of Mind:
 - a. *Receptive, passive.*
 - b. *Investigative, active, aggressive.*
 - c. *Executive, attending to something that is understood.*
4. As to Stimuli or Subject Investigated:
 - a. *External.*
 - b. *Internal.*

PROPER MOTIVE FOR ATTENTION

With many teachers attention simply means a passive or receptive attitude of the mind. Nor does it ever occur to them to take advantage of other than the controlled attention.

When the appeal for attention is to the will alone, frequently the attitude of the body only is one of attention, while the mind is indulging in beautiful reveries.

In order to get the best results with children the motive should be pleasure. Many things excite in us such intense pleasure or pain that we instinctively concentrate the powers of the mind upon these objects. Attention thus induced may be called instinctive attention. This is the attention that characterizes childhood, the attention that comes without conscious effort, lasts while pleasure or pain lasts, continuing sometimes even against our wishes.

As the busy bee flies from flower to flower to sip the nectar from their cups and at the same time gathers golden grains of pollen, so the mind of the child, bent upon gathering sweets, flits from one object of attraction to another, and incidentally gathers the more enduring knowledge of the nature of things. While his aim is pleasure, the attitude of his mind is such that he easily and rapidly acquires knowledge. So intense is his attention that he acquires knowledge with greater ease and with greater rapidity than he ever does in later life, even when knowledge is his chief aim. In the short space of two years after his second birthday a child learns to speak his mother tongue as he hears it. At the same time he will learn another language if he has the opportunity to play with children who speak an-

other language. Within his limited sphere, which is much more extended than most people are willing to admit, he is intimately acquainted with nature and art and with the relations of things to each other and to himself. He puts into practice his interpretation of many of the laws of physics, and seldom makes a mistake in reading human nature. The clearness and the permanency of ideas gained during this period is due to the interest and consequent intensity rather than to the continuance of the attention. In the home, on the streets, in the fields, woods and shops, children are drawn to things by the pleasure they find in them, they watch them, handle them, and use them with intense interest. The things best calculated to give pleasure to the child are those in which there is a combination of the familiar and the strange. The period of instinctive or pleasure induced attention should be extended just as far as possible into the school life. As far as there is a proper sequence of pleasing experiences or of pleasurable contact with the world, so far will the period be extended. Froebel aimed to make the most of instinctive attention, and he sought to extend the period, making possible a well related sequence of pleasing experiences and pleasurable contact with the world by bringing the child in contact with a carefully graded series of attractive objects and occupations, suited to induce observation and reflection. He has done much to prepare the child for school as he thought the school should be. But owing to large classes, lack of material, and lack of training many teachers are unable to follow up the work of Froebel in the presentation of such subjects as reading, and spelling, and number work. In working out **THE STORY METHOD OF TEACHING READING AND SPELLING** as in no other method it has been the aim of the author to take every possible advantage of instinctive attention, and to develop a method in harmony with nature's method and with the kindergarten. While to the casual observer the chief aim of the method seems to be play, in the midst of his pleasure the child acquires incidentally but more easily and more rapidly than by any other method the ability to read and spell the English language. The child also incidentally gets a systematic course of training that gradually culminates in a mental discipline that enables him to control his attention by force of the

will. Attention given as a result of a conscious effort of the will may be called controlled or directed attention. The teacher may secure it by showing the pupil that it is to his advantage or by using force. The former way is always to be preferred, but the attention must be had even if compulsion is necessary to secure it.

While it must not be forgotten that the instinctive or attracted attention is the most effective in gaining knowledge, it must be remembered that our best growth results from training ourselves to do, up to our best standard of power, the things we are not predisposed to like. Different minds are fond of studying different subjects, but as children grow older they should be gradually introduced to the less attractive subjects. If the introduction be gradual there will be a gradual strengthening of will power. In children the will or the power of self-control is weak and should be strengthened. The teacher should be careful not to break the child's will. If the change undertaken be too violent or too radical the child is likely to offer resistance and the teacher must either suffer defeat or break the will of the child, either of which may be very serious.

COMPREHENSIVE AND DISCRIMINATIVE ATTENTION

We may view a landscape as a whole without examining any of its parts, or we may note carefully the shape of a particular leaf without thinking about the tree upon which it is found. In the first instance, we are exercising comprehensive or inclusive attention; in the second, discriminative attention. The teacher should remember that we may see a thing as a whole, see it repeatedly until it seems quite familiar, and still we may have very little definite knowledge about it. How many people, if called upon unexpectedly, could give anything like an accurate description of their neighbor's house? The teacher should remember that we never know a thing thoroughly until we have seen it as a whole and have seen all the parts in their relation each to the other and to the whole, and have examined each part as a separate unit. If we see only the whole we see as we have seen our neighbor's house. If we see less than the whole we may see as the

blind men saw the elephant. Feeling respectively the side, the tusk, the squirming trunk, the knee, the ear or swinging tail, they saw the same elephant as a wall, a spear, a snake, a tree, a fan, or dangling rope. See *The Blind Men and the Elephant*, by Saxe.

Much of our bad spelling is due to the use of the word method and of the sentence method in teaching reading. The pupil who is so taught sees words as we see our neighbor's house, or as we see an object or collection of objects while rapidly passing, or as the blind men saw the elephant. Nor will a resort to phonic analysis ever completely remedy the trouble. Our scheme of education should provide for the definite training of the power to give comprehensive attention so as to get in an instant a clear conception of the independent existence and the relationship of a considerable number of things. It should also provide for definite training of the discriminative attention. Neither of these will ever be accomplished if our method be such that we rely wholly or even largely upon the receptive attention. A passive attitude of the mind is insufficient. Our method must be such as to arouse the mind to the investigative attitude. The attention must be active or aggressive. In our third essential step of word building, in the recognition of open and closed sound families, the pupil is so constantly called upon to use the investigative attention that an aggressive attitude of the mind becomes habitual with him. All other methods rely almost wholly upon the receptive attention.

Reading

OBJECTS, MEANS AND METHODS

In order to attain satisfactory results in teaching any subject, the teacher should have a definite picture of the objects to be attained, of the means to be used, of the subject-matter to be presented, of the principles to be developed, of the method and order of procedure. Hence the teacher should be familiar with the following outline:

I. Objects:

1. Practical:

- a. To enable the pupil to translate silently the words, signs and sentences of the written or printed page into definite ideas, thoughts, feelings (and actions).
- b. To enable him to convey these ideas, thoughts and feelings to others (with such force as to cause them to act).

2. Educational:

- a. To develop the feelings and the knowing and thinking faculties.
- b. To develop and cultivate a taste for or a desire to read good literature and the ability to appreciate it.
- c. To enlarge the vocabulary and increase the power of expressing thoughts and feelings with ease, accuracy and force.
- d. To enable one to interpret with ease and accuracy the thoughts and feelings of others when so expressed.
- e. To supplement one's knowledge of human nature.

II. Means: The child is always *most receptive, most expressive, most original, most natural, most keen, most intense, and self-reliant in his play. Here, utterly unconscious of self, stimulated by pleasure, he instinctively investigates things for himself and he sees clearly, thinks freely, and acts quickly and confidently.* Hence the keynote to the method is *play and self-activity; activity in overcoming a related sequence of well graded difficulties; in solving a series of increasingly difficult problems arranged as definitely and as systematically as in mathematics or science.*

Therefore—

1. Games and stories for teaching the pupils to associate with the letters the sounds in nature with which he is already familiar and which he delights to imitate.
2. Pictures, vowel and consonant cards, charts and black-board work, word lists and a supply of letters printed on squares of manilla paper or on cardboard.
3. Books:
 - a. For individual reading and for concert drill.
 - b. For supplementary reading at sight.
 - c. For individual silent reading of fiction, poetry, biography, history, geography, and travel and adventure, etc.
4. Rhetoricals—reading and declaiming of:
 - a. Selections assigned to cultivate the pupil's literary taste.
 - b. Selections selected by pupil to test his literary taste.
5. Oral and written reproductions.

III. Methods: In order to accomplish the foregoing objects to be attained in reading, let us classify our words as:

1. "*Eye Words*": All those words whose spelling is not indicated by their pronunciation. To be taught generally after "*Ear Words*," and by the "*Word Method*."

2. "*Ear Words*": All those words whose spelling is indicated by their pronunciation. To be taught by the "Phonic Method."

WHAT TO TEACH AND THE ORDER AND METHOD OF PROCEDURE

1. Teach by story the sounds of the vowels *o, a, i, u, e*, when standing alone. See pages 42-52:

- (1) *Principle: Vowels standing alone have the name or close sound.*

Note.—The name, narrow, or close sounds of the vowels are made through a close or narrow passage between the tongue and the roof of the mouth. They are sometimes called the long sounds. They are artificially indicated by the macron above: *ō, ā, ī, ū, ē*. They are naturally indicated by their position as set forth in Principles (1), (2), (4), (5). *Ī*=a diphthong=broad *a*+close *e*.

- (2) *Principle: If one, two or three consonants be prefixed to a vowel to form a monosyllable or an accented syllable, the vowel has its name sound or close sound.*

2. Teach by story the sounds of the consonants.

Caution: Do not teach the names of the consonants until pupils have learned to read.

3. Teach the blending of single, double and treble initial consonant sounds with the name sounds of the vowels.

4. Teach close sounds and open sounds of the vowels. (See note.) This may be done by having the pupils watch your lips while you utter first the close and then the open sounds of each vowel: *ō, ȓ; ā, ǣ; ī, ĭ; ū, ŭ; ē, ě*. Hold the lips as close together as possible while uttering the name or close sounds, and as wide apart as possible while uttering the open sounds.

Caution: Never permit pupils to give the open sound to

a vowel that comes under Principles (1), (2), (4) or (5). In order to avoid trouble with defective hearing, keep a and e as far apart as possible.

Repeat the close and the open sounds alternately as instructed above, until some one tells you that you make one set of sounds with your mouth open and the other with your lips close together. Then tell them that the sounds made with the open passage are called open sounds, and the sounds made with the close passage are called close sounds. Have the pupils make first the close and then the open sounds, and they will observe that when the open sounds are made the tongue drops or is depressed somewhat from the position assumed while uttering the close sounds. Open sounds are often called short sounds. If long and short are to mean anything to the child they should be used to express quantity rather than quality. Open sounds are artificially indicated by the breve above: ö, ä, ĭ, ŭ, ě. They are naturally indicated by position as set forth in Principle (3).

- (3) *Principle: All (?) monosyllables and accented syllables containing a single vowel and ending in a consonant have the open sound of the vowel. an, Ann, ed, egg, of, off, it, od, on, in, un, muff, bid.*
- (4) *Principle: In all (?) monosyllables and accented syllables with a single consonant between a final e and a preceding vowel, the final e makes the first vowel tell its name. Do not put any stress on the fact that the e is silent. mate, mete, mite, mote, mute, made, mode, ride, cute, pute, fuse.*
- (5) *Principle: In all (?) monosyllables and accented syllables containing two vowels followed by a consonant, the second vowel makes the first vowel tell its name. Do not teach that the second vowel is silent. Of course, it is silent, but lay the stress on the statement that the second vowel makes the first vowel say its name or tell its name.*

5. Teach "*open sound families*" and "*close sound families*." (See the work as outlined for the Eleventh Unit.)
6. Teach pupils to blend all the single, double and treble initial consonants with all the "*open sound families*" and with all the "*close sound families*."
7. Teach the *broad* sounds of a. Broad sounds are made through a broad passage between the tongue and the roof of the mouth.

Broad sounds of a:

- (1) ă a is broad before *w, u, ll, ld, lt*; between *w* and *r*; and *u* and *r*. *o* before *r* sometimes has the same sound. In Webster it is indicated thus: ă.
- (2) ä a is broad *before lf, lk, and lm*, when the *l* is silent; *before final r* or *r* followed by a final consonant; *before un* as in *aunt, gaunt, taunt, launch, haunch*. In Webster it is indicated thus: ä.
- (3) a a is broad *after w* or *u*. In Webster it is indicated thus: a.
- (4) ȃ a is slightly broad in such words as *ask, asp, ȃss*, and in words containing the combinations *ask, asp, ast, ass, ance, ant, aff, aft, ath*. In Webster it is marked thus: ȃ.
- (5) â a is slightly broadened in such words as *care, hare, tare, mare, fair, hair, pair*. Observe that if the *r* in these words were replaced by some other consonant, the result would be the name sound of the *a*. In Webster it is indicated thus: â.
- (6) ȁ The obscure sound of *a* is found in unaccented syllables as in *senate*. In Webster it is indicated thus: ȁ.

Explanations: The broad sound of *a* after *w* and *u* is due to the fact that the tongue is well depressed to utter the *w* or *u*, and fails to rise before the *a* is uttered. The broad sound of *a* before *w, u, ll, ld, lt*, etc., is due to the fact that the tongue must be lowered to utter

the sounds of these letters. and it is lowered in time to make the a broad.

Obscure vowels: Vowels in unaccented syllables, and before *r* are usually so pronounced that it is quite difficult to detect by the ear one vowel from the other. Such vowels are called obscure vowels. Woman, turban, flaxen, waxen, robin, wagon, Wabun, senate, etc. Before *r*, all vowels have a decided tendency to assume the same sound. Remember that the position or neighborhood of a vowel determines its sound: liar, lyre, umpire, tailor, sulphur, purr, per, donor, molar, color, brother, fakir.

Caution: In teaching the broad sounds to beginners, simply say that *a* before *w*, etc., is broad, and give the correct sound. After the teacher has done this many times, she should occasionally question the pupils as to what they see to tell them the sound of *a*, etc. Do not teach diacritical marks until you wish pupils to consult the dictionary, or keys to the pronunciation of geographical and historical names.

8. Teach *Eye Words*. Until pupils have mastered the Phonic Method, avoid as far as convenient, the presentation of Eye Words. But when you do use them, remember that at first they should be taught wholly through the eye, and not phonetically. Pupils should be taught to look at these words until they can close the eyes and see a distinct image of each word. They should see in the "mind's eye." Such work may be made very effective in all grades and in the high school. Beginning in the first grade with a single word, pupils will gradually acquire the power to see in the "mind's eye" a distinct image of a group of words in a spelling lesson, an English, German or Latin declension or conjugation, or a group of dates in history, and thus save much labor. The first time each new sight word is met during the first five or six months, the teacher should give the pupil the correct

pronunciation before he has a chance to make an error. Before letting pupils attempt to read, all new sight words should be placed upon the board and disposed of. If pupils are familiar with a certain part of a sight word, take advantage of this fact and help them with that part of the word with which they are not familiar. Sight words must be acquired largely through the memory; but the eye will render invaluable assistance if it is properly trained. To teach pupils to visualize proceed thus: Teacher:—Close your eyes. How many of you can see a real picture of your mother (or of your grandmother, father, or grandfather)? What is the color of the hair you see? Is it straight or curly? What is the color of the dress she is wearing? The color of her eyes?

9. Teach the endings and words found in the practice lists.

Caution: Do not explain the meanings of words in the phonic drills unless they are used in the reading. The phonic drills are to develop the ability to pronounce correctly and without hesitation. Be real careful to take sufficient time to master all the work planned.

10. Practice.

I. Primary Grades: In the first three grades and in the first half of the fourth grade the reading should be almost exclusively sight work. The aim should be:

- a. To develop power to do independent work. To accomplish this, at first much attention should be given to word building and to sight reading. Do as much individual work as possible. In the first and second grades, endeavor to hold the attention to one thing for only a short period.
- b. To develop fluency. Fluency may be gained only by much reading. First and second grade pupils should read at least four times every day. All the new or difficult words should be placed on the board along

with all the words built on the same families, and before reading, the teacher should point out these words, and have the pupils individually and in concert, pronounce the words as the pointer leaves the board. If pupils hesitate at all, the same course should be pursued in the third grade. The second and third grade teachers should be thoroughly acquainted with every step taken by the first grade teacher. And when pupils show the need for it, the same steps should be taken in the second and third grades as are taken in the first. The teacher will then lose no time in getting on common ground with her pupils.

Note.—In assisting pupils to analyze words, if the word has an ending, first cover all but the ending and have pupils give the ending; then uncover the preceding family name and have the pupils pronounce the family name; next uncover the consonant or consonants preceding and have the pupils pronounce. Continue thus to the beginning of the word. The pupils will then pronounce the whole word without hesitation.

- c. To develop the understanding of and the appreciation of literature. Teach pupils to recognize:
 - (1) Repetition, at first, of words; later, the regular recurrence of heavy (accented) and light (unaccented) syllables. This is the only (absolute) essential of poetry.
 - (2) Personification: (Children make persons of their dolls when they talk to them.) Purify=make pure; purification=making pure. Personification is the act of making a person.
 - (3) Metaphor: (Metaphor is characteristic of the language of children who are very apt to indulge in calling names.)

- (4) Simile, and Onomatopœia, the thoughts of which are specially pleasing to children, who are full of mimicking instinct.
 - (5) Antithesis or Contrast: In order to teach emphasis, if the pupil should fail to emphasize the proper word, let the teacher read the sentence substituting another word in place of the word that should be emphasized. (The teacher should first tell the pupil to look for errors and correct them.) Example: The *first* boy was *hopping*. The *second* boy was *jumping*. Notice that first and second are contrasted, and therefore each should be emphasized. The same is true of hopping and jumping. Should the pupil fail to emphasize "first," let the teacher read thus: The *third* boy was *hopping*. Then let the pupil correct the error. This method will seldom fail to bring the desired results. If the pupil fail to emphasize hopping, let the teacher read thus: The *first* boy was *running*. Then have the pupil read it correctly.
 - d. To develop a literary vocabulary and beautiful thoughts, appropriate memory gems should be learned, and the merits pointed out and studied.
- II. Intermediate Grades: In the last half of the fourth grade and in the fifth and sixth grades.
- a. Lessons to be studied with definite ends.
 - b. Supplementary sight reading; first of sentences, then of paragraphs, to be followed immediately by oral reproduction of the thought in the words of the pupil, with and without questions by the class or teacher.

The teacher should remember that the crucial test of a child's understanding of a selection is his ability to explain its meaning in his own words. This is one of the important steps in learning to

read, and pupils should be given systematic training in reporting in their own words, both in writing and orally, the meaning of selections which they have read. The pupil's interpretation should be accurate, comprehensive, and as rapid as possible. To secure such results, many plans may suggest themselves to the wide-awake teacher. A very practical plan that may be used in all grades, and one that involves very little expense, is to have in each grade or class a collection of clippings from children's papers, magazines and newspapers, pasted on cards. These may be distributed at random, with the clippings turned down upon the desks. At a signal, the clippings should be turned up and, after the lapse of sufficient time, the cards should be replaced upon the desks with blank side up. The children should now be given the opportunity to stand and tell the class what they have learned.

These clippings should include short stories, especially humorous stories. A few real clean after-dinner stories will add to the interest and do no harm. Current events, statements about science, history, biography, or a vivid description of places and objects of interest may be used. If it is desired to test the whole class on the same clipping, it may be written on the board and a curtain drawn over it until all are ready. Then at a signal the curtain may be raised and all may be permitted to read until sufficient time has elapsed when the curtain may be lowered and all required to write in their own words what they have learned.

- c. Supplementary silent reading for reproduction, oral and written. In the fourth and the following grades much attention should be given to oral and written reproduction of such selections as Ruskin's King of the Golden River, Irving's Rip Van Winkle and Legend of Sleepy Hollow, Hawthorne's Great Stone Face, Hale's Man Without a Country, Dickens' Christmas Carol, Grimm's Hans in Luck, Lamb's Tales from Shakespeare, Stories from Greek and Roman Mythology, Pinocchio, and Heidi.
- d. Reading of books for information.

- e. Reading of books for pleasure. In these grades the pupils should acquire a love for history. The continuous reading of much history of the right kind will bring about the desired result. Pratt's America's Stories for America's Children, Spark's Expansion of the American People, Ten Boys on the Road, Murche's Science Readers, Tappan's Story of the Greeks, the Romans and the English, Whitcomb's Heroes of History for N. Y., Carpenter's Geography Readers and Industrial Readers, will furnish excellent material for supplementary reading in these grades.
- f. Select readings, declamations and memory gems.
- g. Figures of Speech and Facts About Poetry.

Teach in Grade

- | | | |
|------|------|---|
| | | 1. Repetition. |
| | | 2. Personification. (The making of a person.) |
| | | 3. Simile. |
| | | 4. Metaphor. (The transfer of names or calling of names.) |
| | | 5. Onomatopœia. (Imitation of sound by sounds of words.) |
| | | 5. Antithesis or contrast. |
| | 6. { | Hyperbole. (Throwing over or exaggeration.) |
| | | Irony. |
| | | Interrogation. |
| | | Exclamation. |
| | | Apostrophe. (A turning away.) |
| | | Climax. (A ladder.) |
| | 7. { | Allegory. |
| | | Metonymy. |
| | | Synecdoche. |
| 8. { | | Epigram. |
| | | Epithet. (A sort of brand to express a well known quality.) |
| | | Litotes. |

Teach in Grade

1. { In poetry, teach pupils to observe the regular
2. { recurrence of heavy (accented) and light (un-
3. { accented) syllables.

4. { Indicate thus: — ' — ' — ' — '.

Verse: (From *verto*, I turn—*prose* means run on.)

A line made up of feet (as indicated above) so named because the early priests walked to and fro, thus keeping time as they chanted.

5. { Meter or Measure: By the meter or measure of a poem we mean the kind of feet or units and the number of feet in each line or verse.

6. { Feet: There are four kinds of feet—

1. Trochaic — ' , the running or the tripping measure:

“Come and trip it as you go
On the light fantastic toe.”

7. { 2. Iambic — ' , opposite to the Trochaic.

3. Dactylic — ' ' (from the Greek word for finger), has one long and two short, or one heavy and two light syllables.

4. Anapestic ' ' ' , which means driven backwards. It is the opposite to the Dactylic.

8. {

A verse or line containing two Iambic feet is called an Iambic Dimeter: — ' — ' ; three feet, Trimeter; four feet, Tetrameter.

A line containing five Trochaic feet is described as Trochaic Pentameter; six feet, Hexameter; seven feet, Heptameter; eight feet, Octameter.

— ' — ' — ' — ' — ' , Trochaic Pentameter.

— ' — ' — ' — ' — ' , Iambic Pentameter.

— ' ' — ' ' — ' ' — ' ' , Dactylic Pentameter.

— ' ' — ' ' — ' ' — ' ' — ' ' , Anapestic

Hexameter.

Value of inversion as a means of emphasis.
Sentences: long, short (see laconic), loose, periodic, balanced; and the effects of each.

11. Suggestions on seventh and eighth grade reading:

- a. Selections should be studied with reference to thought, feeling, and mode or manner of expression (style); and drill in sight reading.
- b. Memorized selections recited and criticised.
- c. Lives of authors studied (in connection with the selections read or memorized) and sketches written.
- d. Readings and declamations and debates.
- e. Drills in expression of feeling and thought:
 - (1) Making the points in each thought stand out clearly and boldly.
 - (2) Emphasizing the principal thoughts and subordinating the less prominent.
 - (3) Giving the tone and the inflection necessary to convey the thought.

Note.—Read the sentence, “Yes, she is nice” to show, first, that *she* is nice, but others of her family or associates are not; second, that she is nice, but there is reservation and that you do not approve; third, that she is nice without reservation or that you do approve. Take advantage of punctuation and of errors in punctuation to show the necessity of proper punctuation as aid to interpretation of thought.

- f. Teach pupils to use the imagination to construct:
 - (1) From familiar hills, roads, scenes, etc., the pictures set forth in the selection.
 - (2) From experiences in real life, the situation and action.
 - (3) From characters in real life, the characters in the selection.

Outline for study:

1. Preliminary preparation and mastery of the subject matter.
 - a. Author’s life and the circumstances under which selection was written.

- b. If selection is not a whole, a study of the whole for the setting.
- c. If selection is historical, discussion of events bearing on the same.
- d. Side lights from literature or history that will add interest or vividness.
- e. Gain an idea of the work as a whole by a single reading, if possible, at one sitting, without stopping to look up words or refer to notes.

Note.—A good outline will be of great assistance. Outline Studies in Literature, by Maud Elma Kingsley, by the Palmer Co., Boston, are very valuable for this purpose.

- f. This done, read a second time more carefully, with notes, which should not be memorized. After the work has been read thus, see *How to Study Literature*, by B. A. Heydrick (Hinds and Noble, N. Y.), and study as per instructions. This is an admirable little volume, and every teacher of English should be thoroughly acquainted with it.

Silent and Oral Reading

As a rule, much silent reading should precede any extended effort at oral reading. It is understood, however, that in beginning the work of word recognition the words must be spoken "until pupils have become familiar with the way in which the different powers and sounds of letters coalesce to form words." At this point silent reading should predominate, and should continue to predominate until the pupil has learned to recognize words instantaneously without conscious effort; until he has acquired the ability to extract thought without conscious effort from words, phrases and sentences, and until he has gained the power of accurately expressing the author's thought and feelings in the author's language. The best silent reader is he who can most rapidly, most comprehensively, and most definitely, interpret visible language into thought. The best oral reader is he who can most effectively convey to others the thoughts and feelings repre-

sented in visible language. Few men can read rapidly enough, because to most teachers reading means reading aloud, and much valuable time is wasted in attempting to force natural expression before pupils have acquired the powers of automatic word recognition and accurate thought getting. When one is required to perform a complex operation, he should be able to give his direct or primary attention to the highest element, or phase, of the complex processes. The subordinate processes should be so thoroughly mastered that he can perform them automatically, or without conscious effort. In oral reading the subconsciousness should attend to the subordinate processes of word recognition and of thought extraction, and the undistracted conscious attention should be given to the highest phase or the oral expression. Not only the teacher but also the pupil should have a thorough knowledge of the mechanics of reading. When this knowledge has been acquired there will be little need for mechanical directions. The pupil will readily acquire a good working knowledge of the functions of Time, Grouping, Emphasis, Inflection, Force, and Quality.

TIME

The degree of rapidity or slowness with which a word, a phrase, a sentence, or a selection is read, is called its time. The rate of utterance or time is determined by the largeness (or smallness) of the thought and the quality or strength of the emotion or feeling expressed. Large or solemn thoughts call for slow time, while light and airy thoughts call for rapid utterance. Long, heavy and slow demand a different time from that demanded by short, light and quick. How should each be uttered? Why? What kind of time would you expect in Lincoln's Gettysburg address or Webster's Bunker Hill oration? What kind of time would you expect in a comic selection or in a Mother Goose rhyme? What kind of time would you give to a sad selection? Why should the Preamble of the Constitution be read in slow time? Give other examples of slow and fast time and the reason.

GROUPING

Good readers recognize a larger unit than the word. They naturally group the words expressing the various ideas of the sentence. This enables the reader to give better expression, and it enables the hearer to get the thought with less effort. As the grouping is determined by the thought, the punctuation frequently assists by pointing off the thought units. Give the grouping in Lincoln's Gettysburg address, and Hiawatha. After you have finished grouping underscore all the emphatic words. How many emphatic words do you find in each group? If you find more than one emphatic word in a group you would do well to make another group.

EMPHASIS

The sentence "The little boy caught the red ball" may be so read that it will mean:

The *little* boy caught the red ball, or

not big

The little *boy* caught the red ball, or

not girl

The little boy *caught* the red ball, or

not threw

The little boy caught the *red* ball, or

not white

The little boy caught the red *ball*.

not bat.

In order to bring out the speaker's thought in the various sentences the main idea is expressed in italics and should be emphasized. This means that the emphatic word should be spoken with a higher *pitch of voice*. When pupils fail to give the proper *emphasis* on *little*, the teacher should substitute *big* and have pupils correct the error, when *little* will be given the proper emphasis. Proceed in the same manner to correct other errors in emphasis. This scheme will invariably give the desired results. Ideas expressed for the first time are usually emphatic. Ann has a bird. She likes her bird. Her bird sings.

She has a cat, too. Her cat purrs and plays. Underscore the emphatic words. Contrasted ideas, too, are emphatic. Give examples. Have pupils give examples.

INFLECTION

Inflections are changes in the pitch or elevation or depression of the voice to reveal the thoughts or feelings or motives of the speaker. When the speaker pitches his voice in a high key, we may infer that he has a strong desire to be heard or that he is acting under a high nervous strain or tension. When he pitches his voice in a low key, we may infer that he has little desire to be heard and that he has complete control of his feelings.

Direct questions and expressions involving doubt, anticipation, condition, incompleteness, uncertainty, and subordination usually take a rising inflection or upward glide of the voice. Deference, courtesy, concession, conciliation, supplication, begging, fawning, shame, surprise and astonishment all take the rising inflection. In a climax in which the speaker constantly has in mind the last term, the rising inflection should be used on each term except the last, on which the falling inflection should be used. The climax is incomplete until the last term has been reached. When each term of a series shows a completeness in itself, or when the terms are emphatic, the falling inflection is used with all terms. The falling inflection is required also in expressing *decisiveness, positiveness, conclusiveness, completion of sense, affirmation, determination, anger, scorn, contempt, and exclamatory and imperative sentences, and indirect and exclamatory questions.*

Examples:

Surprise and direct question: What! Are you here? May be answered by yes or no.

An indirect question: What is your tidings? Can not be answered by yes or no. Threat you mé with telling of the kīng. Why have we the rising inflection?

Doubt, indecision, hesitation: So-no-yes-now-not yet.

Condition and decision: If this be true, then I am decided.

Contempt: Down, slave! down. Thou slave, thou wretch, thou coward.

Climax: Sans teeth, sans eyes, sans taste, sans everything.

Climax: You blocks, you stones, you worse than senseless things! To towers and windows, yea, to chimney-tops.

Irony is shown by using both the rising and falling inflection on the same word.

Irony: Brutus is an honorable man.

FORCE

Force is the power with which sounds are sent forth from the vocal organs. An increase of mental energy in the mind of the speaker results in a corresponding increase of muscular tension of the organs of speech. When the chief stress falls on the beginning of the word it is called radical stress. When the chief stress falls on the end of the word it is called final stress. When the chief stress falls on the middle of the word it is called median stress. Many teachers seem to attach too much importance to expression. They seem to think that their aim should be to make declaimers, elocutionists, or actors out of all their pupils. They forget that at least nine-tenths of our reading must be silent thought-getting. Instead of having pupils attempt to imitate as the actor does, the teacher should get the reader to imagine himself in the situation of the speaker. Then his mental state will react upon his vocal organs and give the desired stress.

QUALITY

Every change in the position of the vocal organs or in the size and shape of the resonance cavities or the tension of the controlling

muscles is accompanied by a corresponding change in the tone or quality of the voice. Slight changes may be made at will, but the greatest changes may be made only under the influence of emotion. Under the influence of joy and gladness we hear a bright silvery ringing quality, as in Poe's Bells; while under the influence of gloom and sadness we hear such tones as characterize Poe's Raven. When the speaker is not swayed by any noticeable emotion we hear what may be called normal tones. Under the influence of sublimity or grandeur the speaker uses a deep, full tone called the orotund quality, as in Byron's "Roll on, Thou Deep and Dark Blue Ocean, Roll." Under the influence of sickness, weakness or fatigue the speaker uses what is called an oral quality. Under the influence of fear, terror or the desire of secrecy the speaker uses the aspirate quality, as in Shakespeare's "Macbeth."

"Whence is that knocking?

How is't with me when every noise appalls me?

What hands are here? Ha! they pluck out mine eyes."

Under the influence of anger, scorn, revenge or harsh and severe emotions the muscles of the throat contract and the guttural tones are heard, as in Shakespeare's "Shylock."

Shylock (aside) "How like a fawning publican he looks!

I hate him, for he is a Christian,

.

If I can catch him once upon the hip.

I will feed fat the ancient grudge I bear him."

Under the influence of awe, dread or horror, the speaker uses the pectoral quality, as in Shakespeare's "Macbeth."

Lady Macbeth—"The raven himself is hoarse,

That croaks the fatal entrance of Duncan

Under my battlements—Come, you spirits,

That tend on mortal thoughts"

When the nasal passages are obstructed or contracted we get a nasal quality.

Figures of Speech

Definition: A figure of speech is an intentional deviation from the plain or ordinary mode of speaking, or from the literal use of language in order to promote *clearness*, *concreteness* or *emphasis* and thereby secure a greater effect.

Figures of speech are not mere ornaments, although they generally add beauty.

Authors vary much as to the basis of classification and also as to the number of figures recognized. (Some authors give between 250 and 300.) Classified with respect to the effect produced, figures of speech may very aptly be divided into two broad classes: 1. Figures that promote *clearness* and *concreteness*. 2. Figures that promote *emphasis*.

1. Figures that promote clearness and concreteness are based upon resemblance and association. A figure of speech promotes clearness and concreteness by associating the object of thought with some other object (which is better known or more concrete than the object of thought). The figures of speech that promote clearness and concreteness are: 1 Simile, 2 Metaphor, 3 Metonymy (Synecdoche), 4 Allegory, 5 Personification.

1. **Simile:** (Neuter singular of the Latin adjective, *similis*, *similis*, *simile*, meaning like or similar.) The readiest means of illustrating an object or action is by representing it as like something else. When such comparison is definitely expressed between objects of different classes, the comparison is called a *simile*. The comparison is often denoted by *like*; but *as*, *so*, *just as*, *similar to* and many more expressions may be used; while sometimes the formal term of comparison is altogether omitted. All comparisons are not similes. Likeness alone is not sufficient to make a simile. It is the actual likeness deduced from the essential unlikeness that makes the comparison simile. Simile is specially adapted to promote clearness, but when force or passion is to be expressed our emotions indulge in metaphor.

2. **Metaphor** is derived from the Greek *meta*, over, and *pherein*,

to carry. Hence it means a transfer of names, or the substitution of the name of one object for the name of another which closely resembles it. It is the most common and the most forcible figure of speech and is specially adapted to give form and tangibility to abstract ideas. A metaphor is a contracted simile, the term of comparison being omitted, e. g., He is *like* a lion. He is a lion. Simile: He shall be as a tree planted by the river of waters. Metaphor: He shall be a tree planted by the river of waters. The child uses metaphor when he calls names.

3. Allegory comes from the Greek *allos*, other, and *agoreuein*, to speak (in the *agora* or the assembly). A Greek lawyer in advocating the cause of his client always impersonated him and spoke in the first person. He spoke under the guise of another (*allos*) in the assembly (*agora*). Hence an allegory means the description of one thing under the name of another. In this figure a course of moral or mental truth is conceived under the form of a fundamental metaphor and followed out in detail as a narrative. Thus, in the most famous of all allegories, Bunyan's *Pilgrim's Progress*, the trials and experiences of the Christian life are portrayed under the figure of a pilgrim from the "City of Destruction to the Celestial City." The advantage of allegory as a means of conveying abstract truth is two fold. First, as an extended metaphor, the allegory makes the thought more concrete. Second, the allegory takes the form of the story, which is the easiest and most interesting of literary forms. The allegory may be arranged and planned according to a plot, while a course of abstract thought must be planned with logical sequence. Good examples of allegory are Bunyan's *Pilgrim's Progress*, Spenser's *Faerie Queene*, Dante's *Divine Comedy*, Psalm LXXX, 8-16.

4. Metonymy comes from the Greek *metonymya*, *meta*, across, and *onoma* or the Latin, *nomen*, a name. Hence Metonymy means an exchange of names between things closely associated, as the use of church, town or state for the people therein, or the reverse. Synecdoche comes from the Greek *syn*, with, and *ek*, out, and *dechomai*, to receive. It is a special form of Metonymy and consists in denoting the *part* by the *whole* and the *whole* by the *part*. Many sails=many ships.

5. Personification comes from the Latin *persona*, a person, and *facio*, I make. We see the word *facio* in the word *purify*, which means to make pure. We see it in *purification*, which means the act of making pure. *Personify* means to make a person, and *personification* means the act of making a person. Personification endows *inanimate* things or *abstract* ideas with *life* and *mind*, or represents *things* which are *not persons* as if they *were persons*. Children do this when they talk to their dolls or their dogs as if they understood what was said.

II. The figures of speech that promote emphasis. A figure of speech promotes emphasis, not by associating another idea more concrete or picturesque, but by making the thought stand out more boldly through some happy manner of expressing it, which throws the thought forcibly upon the feelings as well as clearly upon the understanding. The principal figures promoting emphasis are: 1, Exclamation; 2, Interrogation; 3, Apostrophe; 4, Hyperbole; 5, Irony; 6, Antithesis; 7, Epigram; 8, Climax.

1. Exclamation (from *exclamo*, I cry out) is an emotional expression or a spontaneous outburst of thought not by a logical statement, but by some abrupt, inverted or elliptical construction. Me miserable! O insupportable hour! Oh for a lodge in some vast wilderness! O that this too, too solid flesh would melt!

2. Interrogation is the asking of a question not to secure information or to indicate doubt, but to assert strongly the reverse of what has been asked. It presupposes the idea as so certain that the reader or hearer may be challenged to gainsay the affirmation, and in this challenge consists the emphasis of the figure. Does God sleep? Who can deny the existence of God?

3. Apostrophe is from the Greek *apo*, away from, and *strephein*, to turn. Hence, Apostrophe means a turning away from the natural course of thought, in which a person or thing is spoken of, to address it (the person or thing) directly, as if it were present. When the object addressed is inanimate, the figure apostrophe involves also personification. The emphasis results from the fact that an absent object is so vividly conceived as to become present to the senses. See Webster's Oration, on The First Settlement of New England.

"Advance then ye future generations! We would hail you as you rise in your long succession truth." See I Corinthians, 15th Chapter and 55th verse.

4. Hyperbole is from the Greek *hyperbole*, from *hyper*, above, and *ballein*, to throw. Hence Hyperbole is a throwing over, or an exaggeration, which increases the vividness of a statement without conveying a false impression. This often consists in the use of a definite for an indefinite number as, a thousand for a great many. "One moment now may give us more than fifty years of reason." "To see her is to love her, and love but her for ever; for nature made her what she is, and never made another."

5. Irony expresses the contrary (if taken literally) from what is intended to be conveyed by the speaker, whose tone, inflection or manner shows the real intention or drift. The strength of the figure consists in its being so unanswerable that no doubt can exist as to the falsity of what it assumes as true. It is a kind of "*reductio ad absurdum*." See I Kings, XVIII, 27: "Cry aloud, for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be waked." Also Job's address to his friends: "No doubt but ye are the people, and wisdom shall die with you."

6. Antithesis is from the Greek *antithesis*, from *anti*, against, and *tithenai*, to place. Hence Antithesis means *contrast*-(ing), or the placing of opposites in juxtaposition for the purpose of emphasizing by contrast. Man wishes to be happy but dreads to be miserable. Antithesis is characteristic of balanced sentences. For examples, see Pope.

7. Epigram is from the Greek *epigramma*, from, *epi*, upon, and *graphein*, to write. Epigram is a brief expression with an unexpected turn of thought; a witty or pointed couplet or stanza. Fact is fact. Wit is wit. "I am that I am."

8. Climax is from the Greek *klimax*, a ladder, (from *Klinein*, to slope). Climax is the regular arrangement of ideas in a progressive

series so that these shall evidently and uniformly increase in significance, interest or intensity.

“The days will grow to weeks, the weeks to months,
The months will add themselves, and make the years,
The years will roll into the centuries,
And mine will ever be a name of scorn.”

See Romans VIII, 35. See also Hebrews, Chapter XI.

9. On-o-mat-o-poe'ia is from the Greek *onoma*, name, and *poiein*, to make. Onomatopœia is the imitation of sounds, or the use of sounds that harmonize with the sense or the thing suggested. The owl hoots. The dog barks. The tinkling bells. See Poe's, *The Bells*, etc.

10. Litotes is the denial of one thing to emphasize its opposite.
“A citizen of no mean city.”

Caution: Emphasize the three essential steps of word building.

1. Teaching the name sounds of the vowels o, a, i, u, and e.

2. Teaching pupils to blend the initial consonants as, m, p, ch, h, b, etc., with the name sounds of the vowels.

3. Teaching pupils to recognize open sound families and closed sound families and the blending of the initial consonants with these families.

The reading of the words in italics is not an essential part of the method. Nor is it essential that pupils learn the story or any part of it, although it may be learned and retold for oral work in language. Simplify the story if you wish, or modify to suit yourself; but teach the three essential steps exactly as given in the manual.

Put as much fun as possible into your work. Make your children happy and keep them happy. But remember to play to a purpose. Play and conversation and dramatization will do much for your foreign pupils and for your backward or subnormal pupils.

FIRST DAY OF SCHOOL—FIRST UNIT*
VOWELS

Good morning, children! I am delighted to see so many bright eyes and happy faces: Every time you meet me I want you to speak to me. When you meet me in the morning I want you to say, “*Good morning, Miss ———.*” (Write this on the board, substituting your own name, and omitting quotation marks, and have pupils read it every morning until each pupil can read it.) What will mamma do without you today? I know you must help mamma a great deal. How many of you like to help mamma? How many of you like to help papa? How many of you like to play? How many of you like to hear stories? How many of you ever heard a fairy story? Who told it to you? Mamma, or papa, or sister, or brother? Who told the story to mamma? I think I know who told it to mamma. Does mamma tell you stories every time you wish to hear them? Mamma is too busy to tell you stories every time you wish to hear them. I know a little boy and a little girl whose mamma has never told them one story; and they know, oh! ever so many pretty stories. Can you guess how they learned them? How did they learn so many pretty stories? They had no big sister, and no big brother, and mamma and papa did not have time to tell them stories. Do you want to guess how they learned so many pretty stories, or shall I tell you?

Listen, children, and you shall hear. Once upon a time, long, long ago, so long ago that nobody knows just when, and far, far away over the deep blue sea, so far away that nobody knows just where, there lived *five little fairy maidens*. (Write on the board and have pupils read the words in italics.) Each little fairy maiden was a happy little princess; and their father was Oberon, the good and wise king of all Fairy Land. Their mother was the good and beautiful Queen Titania. King Oberon and his beautiful Queen Titania had come from another Fairy Land, far, far away in India. They came to northern Europe to find a new Fairy Land where they could dance in the long moonlight nights. Here they lived and danced and all were happy. The king was happy, because he was not selfish. He loved other people more than he loved himself.

*Caution: See that each unit is mastered before proceeding to the next. About two days should be spent on each unit. Use more if necessary.

He loved his beautiful Queen Titania. He loved his little fairy maidens. (How many little fairy maidens did he have? Have pupils read from the board.) He loved all his little fairy people, and he did all he could to make every one happy. The beautiful Queen Titania was very happy too; for she loved the king and her little fairy maidens, and all the little fairy folk much more than she loved herself, and she knew that they all loved her. The little fairy folk were very happy, too. For they loved their wise king and their good and beautiful Queen Titania, and the kind little fairy maidens. When the little fairy folk came before their king, they took off their tiny red hats and bowed very low and said, "Long live our wise king! Long live our good and beautiful queen! and may the fairy princesses live forever!" When they came before their good and beautiful queen, they took off their tiny red hats and bowed very low; and, when she touched one of them with her wand, he rose and kissed her little hand, then they all rose and said, "Long live our wise king! Long live our good and beautiful queen! May the little fairy princesses live forever!" When they came before the little fairy princesses, the little fairy folk took off their tiny red hats, and bowed very low, and said, "All hail the princesses." Then they stood up and waved their tiny red hats three times high above their heads, and cried aloud, "Hip, hip, hurrah! hip, hip, hurrah! hip, hip, hurrah! Long live our wise king! Long live our good and beautiful queen! May our happy princesses live forever, and may their rule never end! Every one in Fairy Land was happy. But the little fairy princesses were the happiest of all. They were much more happy than any one else. For they never thought about themselves; and they were always trying to make other people happy. But one day they were made sad. Their kind mother, the good and beautiful Queen Titania was sick. In a few days the queen died; and, when they heard of her death, they all began to cry. *The first little fairy princess cried "o."* (Write o on the board and say this is the way her mouth looked when she cried. Cry o and have pupils cry o.)

This little fairy cried so long and so hard that every one called her the o fairy. The king did everything he could to make her happy. But she was so sad that she cried herself almost away. She cried until there was nothing left of her but her round lips (point to o)

and her cry. What did they call this little fairy? What did she cry? What does the o fairy look like? What do you say when you want to call some one who is away off? What does mamma say when she does not see you and she calls you? She says, "*O May!*" (Write *O May!* Have pupils read it.) I think the little o fairy was trying to call her mamma. Read at frequent intervals everything written on the board. Commence individual work at once, and always see that each pupil does the work that will keep him up to grade. Read: *The first little fairy cried o.*

Busy Work: Give each pupil a package of letter squares, and have him select those that have o on them. Have them write o. Let them cut o from white or colored paper.

Game: Draw a big circle on the floor, and call it the big O. Draw a small concentric circle, 12 to 18 inches in diameter, and call it the little o. Place one pupil in the little o. Give another pupil a card with a printed o on one side, and a script or written o on the other side. Have the rest of the pupils catch hands and form a large concentric circle. Now ask pupils how many o's they can see. Some one will see three. Then let the pupil with the card run around the circle and touch some one or call some one's name and at the same time throw the card into the ring. The pupil in the little ring and the one named or touched should see which can call the name of the fairy first. The one who answers first should take the card and the other should take the inner circle. The one who has just dropped the card should take the vacant place in the big o. This may be varied thus: The card may be dropped behind some one, and the one dropping it may continue running around the big circle. If the one behind whom it falls does not discover it and say o before the runner gets to the opposite side of the circle, the one in the small circle may call o, and the one behind whom the card is found must change places with the pupil in the center.

Another game may be arranged thus: From a board 12 inches square and $\frac{7}{8}$ of an inch thick construct a circular disk. At the center bore a hole $\frac{1}{2}$ inch deep and of such diameter that a large lead pencil will fit in it closely. Paint a 2-inch circle around the disk. This will give an O with an 8-inch center. Then secure 10-inch squares of

heavy cardboard of various colors. Find the center of each and with one point of a pair of compasses at the center and with a radius first of 1 inch, then, of $1\frac{3}{4}$ inches, $2\frac{1}{2}$ inches, $3\frac{1}{4}$ inches, 4 inches, and 5 inches, describe circles, and with a sharp knife cut out each circle. This will give you five O's from each disk of cardboard. Place the circular board in the center of the O on the floor. Have the pupils arrange themselves around the large O and give the pupils the O's cut from the cardboard; and have pupils play at tossing the O's over the pencil. Each pupil should be allowed to toss 5 O's, one of each diameter, or perhaps ten O's, two of each diameter; and a score of one may be given for each O thrown over the pencil or peg. In tossing the O each time the pupil misses the peg he should say "O!" and each time he tosses the O over the pencil, he should say "I have one O," or "I have another O. Now I have two O's. One O and one O are two O's." When he throws the third O, he should say "I have another O. Now I have three O's. Two O's and one O are three O's. One O and one O and one O are three O's. One O and two O's are three O's."

Another game may be devised by placing the O on bean bags and tossing them into the center O and measuring to see who gets nearest to the center. This gives an opportunity to measure and to count the inches from the center, etc. Or the O may be placed upon large balls and two lines of pupils may be formed and one ball started down each line, as each pupil receives the ball and passes it back over his head he must call O. When the ball reaches the rear pupil he must run around to the head of the line and start the ball back again. This may be continued until each pupil heads the line. The line that makes all the changes first, without error, wins the game.

The last game was contributed by Miss Rosina R. Merritt, Teachers' College, Columbia University, N. Y.

THE FAIRY

(To be sung to "The Campbells Are Coming.")

Sing the sixth line of each stanza to the same music as the fifth. As soon as pupils are able to blend, the consonants may be blended with the vowels in the song. Write the song on the board and point to the vowels as you sing.

O who is so merry, so merry, i o!
As the light hearted fairy? i o! i o!
She dances and sings
To the sound of her wings
With an a and an i and an o, i, o!
With an a and an i and an o, u, e!

O who is so merry, so airy, i o!
As the light headed fairy? i o! i o!
Her nectar she sips
From the Primrose's lips
With an a and an i and an o, i, o!
With an a and an i and an o, u, e!

O who is so merry, so merry, i o!
As the light footed fairy? i o! i o!
The night is her noon
And her sun is the moon
With an a and an i and an o, i, o!
With an a and an i and an o, u, e!

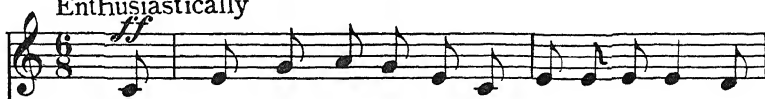
Oh who is so merry, so merry, heigh ho!
As the light hearted fairy? Heigh ho! Heigh ho!
She dances and sings
To the sound of her wings
With a hey and a heigh and a ho!

Oh who is so merry, so airy, heigh ho!
As the light headed fairy? Heigh ho! Heigh ho!
Her nectar she sips
From the Primrose's lips
With a hey and a heigh and a ho!

Oh who is so merry, so merry, heigh ho!
As the light footed fairy? Heigh ho! Heigh ho!
The night is her noon
And her sun is the moon
With a hey and a heigh and a ho!

Enthusiastically

VOICE



SECOND UNIT

Begin thus: Good morning, children! I am glad to see your bright eyes and happy faces again. Have pupils read from the board: *Good morning, Miss ———*. Then review the story; and when you come to *five little fairy maidens*, have the pupils read from the board. Every time any of these words occur in the story, have the pupils find them on the board. When you come to *O May!* have the pupils read. See that each pupil knows o and what o says.

Continue thus: The king was very sad because the good and beautiful queen was dead and because the little fairy princesses were so unhappy, and he did everything he could to make them forget their sorrow and be happy. Every time they were left alone they began to cry. One of the *little fairy maidens* cried until her mouth became all puckered up and looked like this—a. When she cried she always said a. (The teacher should pretend to cry the name sound of a and she should have the pupils do the same.) She cried so much and so long that every one called her the a fairy. Display the small o card, ask the name of the fairy and what she says; then display the small a card, etc. Read: *The second little fairy cried a.*

Busy Work: Have pupils select the a's and the o's from the letters.

Have them write o and a.

Games: Form a circle around the little o and the big O. Then use the a card as the o card was used the first day. The game may be varied by giving both the a card and the o card to the pupil on the outside. He may now throw in either card or both, and the pupils must give the sound of either one or both as the case may be. Likewise the two cards may be dropped behind one of the pupils in the circle; and, if the one behind whom they fall, does not name both cards before the runner reaches the opposite side of the circle, the pupil in the center may name them before the runner gets back and picks them up, and then the center pupil takes the runner's place, and the pupil who failed to name them goes to the center.

THIRD UNIT

Teacher: Good morning, children! I am pleased to see you here. (The teacher points while the pupils read:) Good morning, Miss

Blank. (The teacher should substitute her own name instead of Blank.) Read everything on the board. Review the story and the sounds. See that each pupil can give o and a.

Continue the story thus: When the king found that nothing else would make the fairies happy, he sent for some of the little fairy girls to come and play with them. One of the little fairy girls was called May. Another little fairy used to make big o's with her thumbs and fingers and hold them up to her eyes and look through the o's at May and say, "*O May, I see you.*" (Write on the board below *O May*, and have pupils read it with and without the hands to the eyes. Then continue.) This pleased the fairy maidens for a while. But as soon as they were left alone they began to cry. The third little fairy princess cried so hard and so long that she became real thin and very small. Her body became just a straight line, her head became just a little dot, and you can not even see her neck. She looked like this—i. (Write on the board and show the small i card.) This little fairy cried i. She cried i so long that everybody called her the i fairy. Read: *The third little fairy cried i.*

Busy Work: Select o's, a's and i's. Write o a i, O May.

Games: Adapt the games of the first and of the second day.

FOURTH UNIT

Teacher: Good morning, children! I am so glad that no one is absent today. Pupils read from the board: Good morning, Miss ———, etc., including everything written on the board.

Review the story and have pupils read all words and sentences on the board.

Continue the story thus: When the king found that he could not make the little fairies happy, he went away to another Fairy Land in Ireland, and there he found a beautiful fairy princess named Mab, and he made her his queen and took her to his home. She was so good to the little princesses that they all called her the Good Queen Mab. She made them happy for a while. But they soon began to cry again. The fourth fairy always cried u. She cried until her mouth looked like this—u. (Write on the board and show the small

u card. Pretend to cry u and have pupils do the same.) Read: *The fourth little fairy cried u.*

Busy Work: Select o, a, i, u. Write these and *O May, I see you.*

Games: Previous games may be adapted. Also cards containing o, a, i, u, O, I, and *May*, may be placed on the ledge of the board in view of all pupils. One bright pupil may be excused from the room while another bright pupil selects a card and holds it before the class and has them tell what it says, and then places it at the left end of the ledge. The boy who has been excused may now be recalled. He should now begin at the right end of the ledge and point to each card; as he does so he should say, "Does it say o?" The other pupils should respond, "No, it does not say o." The questions and answers should continue until the right card is found.

Another game may be played thus with the cards on the ledge of the board. Two or more pupils may be given certain sounds for which they may run, at a given signal, and see who can bring the card to the teacher and give the correct sound first.

FIFTH UNIT

Caution: Do not teach any vowel equivalent until you are ready to teach a word containing that equivalent. When you have occasion to teach "straight" proceed thus: Pointing to aigh on the "a card" say, "On what card is this? What does it say?" Then writing aigh on the board and pointing to it, "What does it say?" Then adding a final t, "Now, what does it say?" Then, prefixing str, "Now, what does it say?" In disposing of words containing eigh, ey, ay, y, igh or any other vowel equivalent, proceed in the same manner. But every time you find it possible, take advantage of the story of open and closed sound families. See Eleventh Unit.

Teacher: Good morning, children! I want to thank every one for being in your seats before the tardy bell rang. (Write "Good morning, Miss ————" at an unusual place on the board and have

the pupils read it. Then write above it "Good morning, children." Give *children* as a sight word and have them read.

Review the story. Have each pupil give each sound, each word, and each sentence.

Continue the story thus: When good Queen Mab could not keep the fairies from crying she sent for the little fairy girls again. The little fairy girls came, but when they saw the little princesses and heard them crying the little fairy girls began to cry, too. Some of the fairy girls cried just like the o fairy. Some cried like the a fairy. Some cried like the i fairy. Some cried like the u fairy. The last fairy cried until she looked like this—e. (Write on the board and show the small e card.) She cried e, and every one called her the e fairy. Some of the little fairy girls cried e, too. Read: *The fifth little fairy cried e.*

All the little fairies cried so hard and so long that they almost cried themselves away. They became very small and they looked very queer.

The little fairies that cried "o" looked like this (show the large "o" card):

oa

o ow, ough (eau).

oe

The little fairies that cried "a" looked like this (show the large "a" card):

ai

a eigh, ey, ei, aigh.

ay

The little fairies that cried "i" looked like this (show the large "i" card):

y

i ie and ye, final (ay, ey, eye, uy).

igh

The little fairies that cried “u” looked like this (show the large “u” card):

ui
u eu, ue, ieu, eau.
ew

The little fairies that cried “e” looked like this (show the large “e” card):

ee
e ei (ie).
ea

Show each vowel card several times, varying the order, and have pupils give the names of the fairies and pretend to cry as the fairies cry.

Busy Work: Select the vowels o, a, i, u, e, and write them, and O May, I see you.

Games: Large and small vowel cards may be placed on the ledge of the board and the pupils may guess the card selected, or two or more pupils may race for sounds named by the teacher or the pupils. Two or more or even all the vowel cards may be used in the game around the big O. For this game it will be better to use the small vowel cards.

SIXTH UNIT

CONSONANTS

Review the vowels, words and sentences, and continue thus:

When good Queen Mab could not make the little princesses happy, she was very sad. One day she sat in her parlor and wondered how she could make the little fairies happy and what she could do to make them look as they used to look, when suddenly she heard a queer little sound at the door. She looked at the door and listened a long time. Then she saw the key turn, and she heard something I say “I” “I,” and then there popped out of the keyhole the queerest looking little fellow that looked like this—I. He ran across the floor and made a low bow before the queen and said he was a little

dwarf, and he had good news for her. He said that he and many other little dwarfs had lived down deep under the ground. They had lived there so many years that no one could count the number of years. He said they had been very rich. They had had coal mines, iron mines, tin mines, copper mines, silver mines, mines of gold and mines of diamonds. He said they made all kinds of useful things and all kinds of pretty things, and sold them to kings and queens and princes. But he said some cruel giants who called themselves men had found their home and had driven them away, and now they were taking their coal, their iron, their tin, their copper and silver, their gold and their diamonds. He said the little dwarfs were hiding any place they could from the cruel men. He said they would be glad to come and live in Fairy Land and try to make the little princesses happy if the queen would permit them to do so. The queen said she would be pleased to have the little dwarfs come to Fairy Land. The little dwarf did not wait to hear another word, but he made a low bow and thanked the queen and hurried away to hunt up the other little dwarfs and tell them the good news. The little dwarfs were pleased to hear what the queen had said, and they all went to live in Fairy Land. Many of them are queer little fellows, and they found queer little homes where they are still living. If you will listen real closely I will tell you where they live, what they do, and what they say.

m One little dwarf seems to have three legs and no head. He looks like this—m. (Show the m card and write m on the board.) He lives in such a queer place. He lives in the old cow's mouth. He is a good little fellow. When the old cow wants some one to milk her, or when she wants a drink or something to eat, or when she wants her little calf, this little dwarf comes out of the old cow's mouth and says m-m-m. This little fellow is called the old cow dwarf. Sometimes when the old cow was hungry, the old cow dwarf would try to call the little fairies. What do you think he said when he tried to call the "a" fairy? He could not say "a." If you will close your lips and then try to say "a" or to call the "a" fairy, you will hear what the old cow dwarf said. Pupils: ma. Teacher: That is right. He said ma. What do you think the old cow dwarf said

when he tried to call the "o" fairy? Pupil: I know. He said mo. Teacher: That is right. All close your lips and call the "o" fairy. Try it again. Close your lips and say o. Now who will be the old cow dwarf and call the "a" fairy and the "o" fairy? That is good. Will some one else try? (Have each pupil impersonate the old cow dwarf and call the "a" fairy and the "o" fairy. Then have them call the other fairies. Do not cease until each member of the class can blend the m with the name sound of each vowel.

Write on the board in the order given these combinations:

mo ma mi mu me
ma mi mu me mo
mi mu me mo ma
mu me mo ma mi
me mo ma mi mu

Point to these in every conceivable order and have each pupil give the sound. See that each pupil can blend the m with each vowel without hesitation. Be very careful that you do not permit any pupil to answer until the pointer leaves the board.

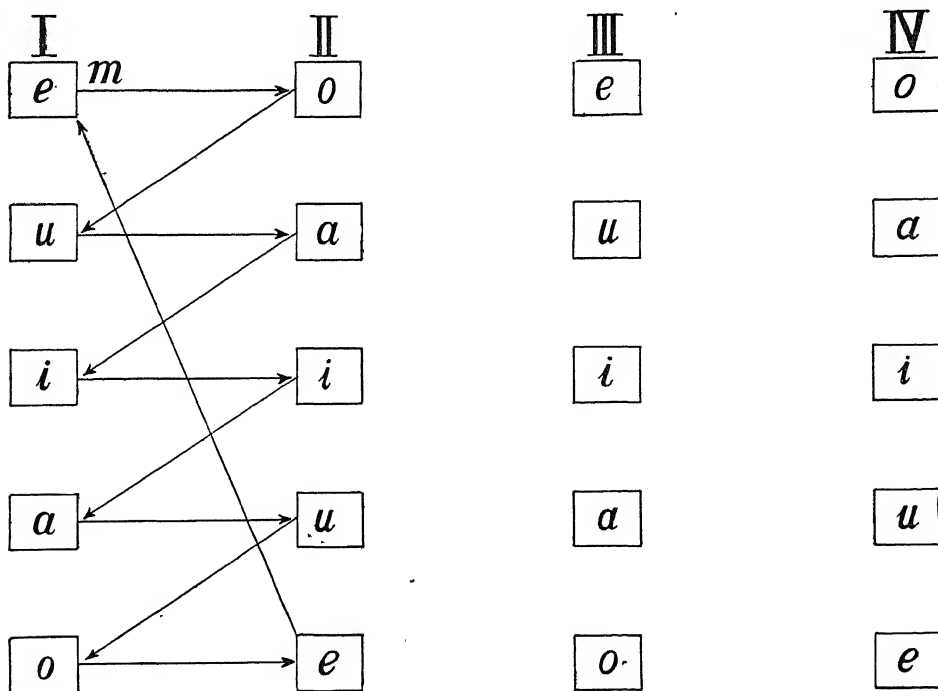
Busy Work: Select these sound graphs from the packages. Write them. Draw and cut cows.

Games: Place these and the vowels on the ledge of the board. Guess and race. Form the circle around the big O, and let the pupil on the outside drop them or throw them into the circle, at first one at a time, then two, three or more at a time.

A contest may be carried on thus: Arrange four files of pupils, about 5 pupils in each file. The files should be about 6 or 8 feet apart. The pupils in file I and file II should face and those in file III and file IV should face. Pupils should stand far enough apart that their elbows may not touch. Each pupil should have a vowel card hung upon its breast. The pupil at the head of file I and the pupil at the head of file III are each given a consonant card, or a ball or bean bag with a consonant on it. If the consonant card is used, instead of tossing it each pupil should advance to within easy reaching distance and make a polite bow as he gives the blending and passes the card.

He should then step backward to his position. The ball or bag is to be tossed in the direction of the arrows until it returns where it started, and this is repeated until the teacher calls the time to close the contest. As each pupil tosses the consonant he is to impersonate the dwarf, and by calling the vowel on the breast of the pupil to whom he tosses it he must give the blending of the consonant with the vowel. (After the eleventh unit has been taught, families may take the place of the vowels.) Each correct blending should be given a score of one, and if files I and II make more perfect blendings in a given time than files III and IV, they win the contest.

The last game was contributed by Miss Rosina R. Merritt, Teachers' College, Columbia University, N. Y.



Once there was a little dwarf
With a wrinkly face.
You could never guess his home—
Such a funny place.
Bossy's mouth was where he lived,
Lonesome, sometimes, too.
Tried to find a playmate;
Just what I would do.
Out he hopped, a fairy passed,
Little fairy a.
This is how he called her,
Ma! Ma! Ma!
Other vowels may be substituted.

—RUTH F. GOWER.

SEVENTH UNIT

Review O, o, a, I, i, u, e; mo, ma, mi, mu, me. Good morning, Miss ———. O May, I see you. Five little fairy maidens. Good morning, children.

How many legs has the old cow dwarf? Let us count them. Here is a little dwarf that has only one leg. It looks like a peg leg. (Write on the board and show the p card.) He lives in the smokestack of the steamboat. Every time the steamboat starts he rises out of the smokestack and says p-p-p. He has puffed his cheeks out so much that his head is larger than all the rest of him. The fairies called him the steamboat dwarf. The little fairies liked to hear him puff, and he liked to please them, and he would try to call them down to the steamboat. Who can say what the steamboat dwarf says? Who can tell me what he said when he tried to call the little o fairy? Close your lips real tight and make a little puff just as you call each fairy, and you will say just what the steamboat dwarf said when he tried to call the fairies.

Teach pupils to blend p with o, a, i, u, e. Continue as with mo, ma, mi, mu, me. Show the a card and teach may, May, pay.

A steamboat is a funny home
 For dwarfs to have, I think,
 But here's a little steamboat dwarf
 With face as black as ink.
 Something must hold him very tight,
 He sees Miss Fairy a.
 He squirms and puffs with all his might,
 *And call her Pa! Pa! Pa!

—RUTH F. GOWER.

Read again the expressions above. Teach *have* and *if* as sight words. Hold up the o card and say, "I have the o card." Have each pupil hold something up and say, "I have ———." Then say, "I have another card. You may have this card *if* you can tell me what it says." Write on the board: I have ———. Fill the blank by holding objects over it and have pupils read. Then fill the blank by holding pictures of objects over it, or by drawing pictures. Then fill the blank with any word or words from the expressions above which they have read.

I have a	I have a
I have a	I have a
I have a	I have a
I see a	I see a

An illustrated catalogue will furnish pictures for filling blanks. A set of cards with I have ——— or I see ——— and having each blank filled with a different picture, may easily be prepared.

Busy Work: Select o, a, i, u, e; mo, ma, may, May, mi, mu, me, po, pa, pay, pi, pu, pe. Write each of the above. While doing this ask each pupil to go to the ledge of the board and pick out and bring to you each sound graph, and give you the correct sound.

Games: Any previous game may be adapted. Or you may take a steamboat ride. Have prepared tickets with the picture of a steamboat on one side, and on the other "Good for one round trip on the Fay Steamer from Station — to Station —." The blanks may be filled with anything that the pupils should know. For

*In order to get a natural blending, have pupils puff the vowels out.

example station o to station a, etc. A ticket agent should sell the tickets. Each pupil should say to him, "*May I have a ticket from Station o to Station a?*" or "*May I have a ticket from Station o to Station e and return?*" The agent says, "*You may have a ticket if you pay for it.*" The purchaser says, "*May I pay you?*" Agent: "*You may pay me.*" The captain of the steamer should blow his whistle and call out, "The Fay Steamer will leave Station o in five minutes for all points on the Elf River and Fay Lake: Station a, Station i, Station u, Station e, Station May, Station pay, etc., giving all letters, combinations and words on the board. The conductor should ask each pupil as he presents his ticket, where he is going. The pupil should then say, "From Station o to Station e, or to Station pay or me," or whatever station may be on his ticket. The conductor should look at his ticket and if he has called it correctly, the conductor should permit him to go aboard the steamer. If the passenger can not read his ticket correctly, the conductor, after looking at his ticket, should read it correctly and say you must wait for the next boat. When the conductor calls all aboard and rings the bell, then the engineer should blow his whistle, and he should begin to puff like the steamboat dwarf. From time to time the boat should stop and the conductor should call the stations in the order in which they are written on the board. He should call out just before stopping, "The next stop is Station m." Then before leaving each station he should call out all the stations beyond.

What has been said about the boat ride is only suggestive. To the teacher a much better plan may suggest itself. Remember at all times that instructions are not given to hamper, but to suggest to the teacher something which she may work out and make her own, and thereby make herself independent. The boat ride and the excursion in the next unit would perhaps better be omitted or postponed until later in the year.

Caution: In teaching the consonants, do not lay any emphasis upon the name of the dwarf or upon the home of the dwarf; but upon what the dwarf says (alone), and on what the dwarf says when he tries to call each of the fairies. At each recitation the teacher should stand before her class and with cards (in her left hand) containing all the vowels and all the consonants (thus far taught), she should

expose each character (saying, as she does so, "What does this say?") rapidly and when the pupils give the correct sound this card should be put to the front and the next card taken from the back. After going through the cards once or twice, then the vowels should be written on the board in vertical column and each consonant card in turn should be held to the left of each vowel and the pupils required to blend. This work should be repeated until pupils can blend without hesitation. Remember, that what the consonant says is the important thing. The teacher must always say: "What does it say?"

EIGHTH UNIT

Review O, o, a, I, i, u, e; mo, ma, may, May, po, pa, pay, pi, pu, pe, see, morning, Good, you, children, five, fairy, Miss, little, maidens, have, if, little May, little fairy, little children, fairy children, five little children, little fairy children.

Read:

Good morning, Miss Blank.	I see May.
Good morning, children.	I see you, May.
Good morning, May.	I see little May.
Good morning, little May.	I see you, little May.
Good morning, fairy.	I see a fairy.
Good morning, fairy May.	I see a little fairy.
Good morning, Miss.	I see fairy May.
Good morning, Miss May.	I see little fairy May.
Good morning, little fairy.	I see Miss May.
Good morning, little children.	I see you, Miss May.

One little dwarf lives in the smokestack of the railroad engine.
 ch He looks like this: ch. (Write on the board and show the ch card.)
 Every time the engineer starts his engine or makes it go faster, he sticks his head out of the smokestack, or rides up on big rings of smoke and says ch-ch-ch so loud that he is called the engine dwarf. What does the engine dwarf say? Who would like to be the engine dwarf and call the "u" fairy? Who will be the engine dwarf and call the "o" fairy? Who will be the engine dwarf and call all the fairies? (See that each pupil can, without hesitation, blend ch with the name sound of each vowel.)

Clear the track! Here comes the train!
Guess we'd better run!
See the wheels go racing round!
Having lots of fun.
Smokestack dwarfs come chugging out,
All in clouds of gray.
S'pose they find a fairy near,
Guess what they will say.

Busy Work: Write O, o, a, ay, I, i, u, e, m, p, ch, cho, cha, chi, chu, che. Select the same from the letter packages. Let pupils draw engines and place ch in the smoke as it rolls out of the stack. While pupils are doing busy work, the teacher should be working with the slower pupils, doing individual work. The teacher may be able to work with small groups of slow pupils during the busy work. You will soon find a few of the bright pupils will be able to take one each of the slower pupils and give individual instruction of very excellent quality. We sometimes have six or eight pupils giving individual instruction.

Games: Any previous games may be adapted. The cards may be arranged on the ledge of the board, and pupils may guess or race. Or pupils may form a ring around the large O. The runner may be given all the cards. One pupil may be placed in the small o. As the runner throws the cards into the ring every one may call the sound. The pupil in the little ring tries to call the sound first. If he calls the sound first, he may choose some one else to take his place in the ring.

The teacher may arrange for a railroad excursion on the Fairy Land Express. Prepare tickets as for the steamboat ride. If possible, have a train on one side of the ticket with ch-ch in the smoke, and on the other side have printed or written, "Good for one trip from Station pay to Station May, or to Station Miss or to Station fairy," etc., through all the sound graphs. The conductor should do as the conductor did on the steamboat. The engineer should say ch-ch-ch-ch-ch when he starts his train.

When the pupil goes to purchase his ticket, the agent should have his tickets all made out, at least one for each pupil, and he should have them displayed where everybody can see them. The purchaser comes up and looks over the tickets and decides which ticket he wants. Then this conversation follows:

Passenger: *May I have a ——— from Station me to Station cho?*

Agent: *You may have a ——— if you pay.*

Passenger: *May I pay you?*

Agent: *You may pay me.*

Insert a railroad ticket in the blank after *May I have a* and have all in italic read from the board.

NINTH UNIT

Review O, o, a, I, i, u, e; mo, po, cho, ma, pa, cha, may, pay, chay, mi, pi, chi, mu, pu, chu, me, pe, che; morning, see, I, you, good, Miss, children, fairy, little, five, maidens, if, have, May; five maidens, five fairy maidens, little maidens.

Show by the "i" card that y may say i. Show the pupils the "i" card. Say "What card is this? What does i say? What does y say?" Then teach *my*, and *py*.

Read:

My May. My good May. My children. My good children.

My fairy. My good fairy. My maidens. My good maidens.

My five maidens. My five good maidens. My five fairy maidens.

My five good fairy maidens. My five little maidens.

My five good little maidens. My five good little fairy maidens.

There are three little dwarfs that live in the old dog's mouth.
h One of them looks like this: h. Every time the old dog runs to the pasture to bring the cows home, he makes the old dog stick out his tongue, and he comes out and says h-h-h-h. He is called the panting dwarf. Blend h with all the name sounds. Do individual work.

Busy Work: Select the letters taught to date, and write them from the board. Draw panting dogs and cut them out. While the

rest of the pupils are doing busy work, work with the slow people one, two, three or more at a time. If at all possible, keep each pupil up to grade.

Games: Place all known letters on the ledge of the board and write all known words on the board. Then let one pupil be excused from the room and let another pupil select a word on the board and point to it and ask some pupil what it says. As soon as he finds a pupil who can give the sound or pronounce the word, let all the class give it, and then recall the pupil who was excused and tell him to question the class, and if he does not find the sound on the cards, he must point to the words on the board and ask his questions.

I have a
I have my
I have a good
I have a little
I have a good little
I have my good little
I have a dog.
I have my dog.
I have a good dog.
I have a little dog.
I have a good little dog.
I have my good little dog.
I have a panting dog.

Place the picture of the panting dog over these instructions and have the pupils read the sentences thus completed.

TENTH UNIT

Review all sounds, words and sentences included in the review and the advanced work for the eighth day and for the ninth day.

Teach pupils to recognize the name sounds—that is, the narrow or close sounds, and the open sounds. See what to teach, Sec. 4, page 20. As soon as pupils recognize the close and the open sounds, remind them that when the vowels (the fairies) stand alone, they always have the name or close sound. Review open and close sounds four or five times during the day, each time writing the vowels alone on the board and asking pupils which sound they have and to give the sound.

The second dwarf that lives in the dog's mouth looks like this: b. When the old cow does not go just where he wants her to go, he comes out of the old dog's mouth and says b-b-b. He is called the barking dwarf. Blend b with the close or name sounds. Show that uy is on the i card and teach buy. Show that ee says e and teach bee, peep.

Busy Work: Draw and cut out barking dogs. Select b's and combine with the vowels. Also build any of the words on the board. Write m, p, ch, h, b.

Games: Arrange for a fairy-dwarf sound match. Prepare cards containing one each of the following:

O, o, a, I, i, u, e, mo, ma, may, May, mi, my, My, mu, me, po, pa, pay, pi, py, pu, pe, peep, cho, cha, chay, chi, chu, che, ho, ha, hay, hi, hy, hu, he, bo, ba, bay, bi, by, buy, bu, be, bee, Good, good, morning, Miss, Miss ———, children, five, little, fairy, maidens, see, you, have.

After a thorough drill on the above, tell the pupils that you are going to choose sides and have a sound match. Tell them that each one will represent a fairy or a dwarf, and that each may select the fairy or dwarf which he or she prefers.

Then write on the board the three sentences:

I see a. or, I see o. or, I see May. or, I see fairy.

May I be a? May I be o? May I be may? May I be fairy?

I have a. I have o. I have May. I have fairy.

Each pupil in turn reads the three sentences as the last letter, letters or word is written in by the teacher. When the pupil gets the card, he reads the third sentence. After all have selected sounds or cards, two leaders choose sides. The first leader says, "I want an 'a' fairy." Then all the "a" fairies should hold up their cards and say "a." The leader should then call the name of the pupil whom he chooses, and she should take her place. The second leader should then say, "I want the barking dwarf." If there be more than one barking dwarf, they should all hold their cards and begin to bark. Then he should call by name the pupil selected. The contest may be conducted thus: The first leader may hold his card up and require the second leader to tell what it says. If the second leader fail to

give the correct sound, the sound must be given by number two on the first side; should he fail to give the correct sound, the number two on the second side must give it. When a pupil fails to give the correct sound, one score is made against his side. Before closing the contest, each pupil should be called upon several times. Every time this game is played each pupil should have a different card.

I see a	Cover this word dog with the picture of the
May I be a dog.	barking dog, leaving the three lower
I have a	sentences exposed.
I see a barking dog.	
May I be a barking dog?	
I have a barking dog.	

ELEVENTH UNIT

Review all sounds, words and sentences in the lessons for the eighth, ninth and tenth days. Do not fail to review open and close sounds.

In Fairy Land, children, all the dwarfs and fairies lived in families. There was always one fairy in every family, and sometimes two. There was always room for two fairies in every family and so, if there was only one fairy in the family, they always kept their door open to take in some other little fairy and make a home for her. As long as there was only one fairy in the family and they kept their door open, the family was called an open (sound) family. But as soon as the second little fairy was taken in they closed their door, for they had room for only two fairies, and then their family was called a closed (sound) family.

Here are the names of some of the fairy dwarf families. Can you tell which are open sound families, and which are closed sound families? Let us count the fairies and see which are open and which are closed sound families.

am aim ame ap ape ab abe

In the closed sound families the little fairy that had been taken in and given a home was always very polite. She never said one

word. When the little i fairy was taken in all she did was to look and listen. When the little e fairy was taken in all she did was to listen. Whenever the i fairy or the e fairy was listening, the little fairy at the head of the family (or for whom the family was named) was very polite, too, and introduced herself, but she was very careful never to say anything but her own name. So we sometimes say that when the little i fairy or the little e fairy is listening she makes the other little fairy tell her name.

Which of these families are open sound families? Which are closed sound families? How many fairies do the open sound families have? Give the closed sounds of all the fairies. Give the open sounds. After the above has been disposed of the teacher should proceed thus (pointing to a family with an open sound): "What kind of a family is this? An open sound family, or a closed sound family?" Pupils: "It is an open sound family." Teacher: "How do you know it is an open sound family?" Pupils: "It has only one fairy in it." Teacher: "What is the family name? Open your mouth and say it." Then the teacher should point to the aim family and proceed thus: "What kind of a family is this?" Pupils: "It is a closed sound family." Teacher: "How do you know it is a closed sound family?" Pupils: "Because it has two fairies." Teacher: "Tell us about it" or "What does the i fairy do?" Pupil: "The i fairy makes the a fairy tell her name." Teacher: "What is the family name, then?" The teacher should proceed in the same manner with ame. The questions and answers should be the same except the next to the last response of the pupil—and here he should say "The e fairy makes the a fairy tell her name."

(Pronounce all the families and words with closed sounds. Pronounce all with open sounds.)

am aim ame ap ape ab abe

a	ai	
am	aim	ame
ham	maim	hame
pam		Mame
cham		
pam		
mam		

Remark: See Caution, p. 41.

You have now had one unit of work in the third essential step in word building. This is a very important step. If pupils are ever to become independent, they must learn to act upon the initiative. The attitude of the mind must be aggressive. The attention must be of the investigative type rather than of the receptive or passive type, which is the weakest form of attention. Even beginners may be taught to investigate for themselves, and to draw their own conclusions. This is exactly what is accomplished by the third essential step in our word-building. Every time the pupil meets a new family, or reviews an old family, he should be required to proceed as in the 11th unit. He should be required to investigate—find out how many vowels are in the family, and determine whether the family is open or closed, and why. This method of procedure should be required until it becomes habitual with the pupil. Then when he is called upon later to spell such words as mail or male, he will say (to himself usually, but I have heard pupils say aloud), “Oh, there are two fairies in that word,” and when asked how they knew, quick as a flash came the response: “The first fairy tells its name.” In building words by these three steps the pupil sees and hears the phonic units of words as in no other method, and this accounts for the unusual results in spelling.

TWELFTH UNIT

Review close and open sounds, applying the principles in the formation of the am family. See that each pupil can give each member of the am family so far as it has been built up. From time to time this family should be increased as new initial consonants are taught.

The third little dwarf that lives in the old dog's mouth looks
r like this—r. He is a real ugly little hump-backed dwarf. This would not be so bad, for many very nice, good people are ugly and hump-backed. But he has an ugly disposition. He gets angry some-

times if you just look at him. He has such a bad temper. He is always growling and wanting to fight. He lives in the old cross dog's mouth most of the time. He says r-r-r, r-r-r. He is called the growling dwarf. Blend with the name sounds of the vowels. Be sure to do individual work. Concert work will not be sufficient.

r, ro, ra, ray, ri, ry, ru, re.

Read:

I am May.	I am little a.	I am a little fairy.
I am Miss May.	I am little u.	I am a little a fairy.
I am a fairy.	I am little i.	I am a little u fairy.
I am fairy o.	I am little e.	I am a little e fairy.
I am fairy a.	I am little o.	I am a little i fairy.
I am fairy i.	I am little fairy o.	I am a little o fairy.
I am fairy u.	I am little fairy e.	I am a maiden.
I am fairy e.	I am little fairy u.	I am a good maiden.
I am good.	I am little fairy i.	I am a good little maiden.
I am little.	I am little fairy a.	I am a good little fairy.

Busy Work: Draw and cut out growling dogs. Select r's. Select words and build the above sentences. Write any of the above sentences. The sentences below may be read now or later or the easier sentences may be read now and the rest deferred until later.

I am a
 I am a good
 I am a little
 I am a good little dog. Cover this word dog with a picture
 of the growling dog.

I am a growling dog.
 I am a white dog.
 I am a bull dog.
 I am a good dog.
 I am a little dog.
 I am a good little dog.

THIRTEENTH UNIT

Review all sounds, words, sentences, close and open sounds. See pages 20 and 21. Form the ap family. (See Eleventh Unit.)

l How many remember the name of this little dwarf? Where does he live? This little dwarf is called the keyhole dwarf, because he lives in the keyhole; and every time any one turns the key in the lock, he says l-l-l-l. Blend with the name sounds of the vowels. lo, la, lay, li, ly, lu, le. See that each pupil can give the above promptly.

t Then teach t. One of the very best little dwarfs looked like this: t. He was timekeeper and watchman for the dwarfs. He could stay up all night without getting sleepy. He never slept at all. He watched and counted every second, and told the little dwarfs just when to get up in the morning, when to go to work, when to eat, and when to go to bed. He lives in the watches and clocks now. The fairies still have a tiny watchman to count the seconds for them. We call him a wood tick. Do you know what the little watchman that lives in the watches and clocks says? If you will listen to papa's watch, he will tell you what he says. Who knows what he says? He says t-t-t-t. Everyone calls him the time dwarf. What does the time dwarf say? Develop the ability to blend in ta, tay, ti, ty, tu, te, tam, Tam. Give to as a sight word. See page 23.

Blend l and t to form lo, la, lay, li, ly, lu, le; t, ta, tay, ti, tu, te; and develop ability of pupils to pronounce:

a, at, ate, ai, ait, a, ap, ape, a, ab, abe, a, am, ame, a, ai, aim.

a	a	a	a	a	a
ai	at	ap	ap	ai	am
ait	mat	ape	map	aim	mam
bait	pat	tape	pap	maim	pam
a	chat	rape	chap	a	cham
at	hat	a	hap	am	ham
ate	bat	ab	bap	ame	bam
mate	rat	abe	rap	Mame	ram
pate	lat	ab	lap	hame	lam
hate	tat	Mab	tap	lame	tam
rate		Rab		tame	Tam
late		tab			
tate		lab			

Drill thoroughly both class and each member until each sound graph is given without hesitation. When pointing to words on the board never permit pupils to answer until your pointer leaves the board. This gives you time to put your pointer just where you want it, and then look at your class and see that you have the attention of each pupil. It also gives the slow pupils a chance to get ready while they are waiting for your pointer to leave the board.

After thorough drill on the above sound graphs, select the real words and place them in your word list on the board. Then construct new sentences and practice reading them.

Busy Work: Select the proper letters and form the words and sound graphs in the above families. Write them from the board.

Games: Any previous games may easily be adapted. The above sound graphs may be placed on the ledge of the board and pupils may guess or race. They may form a ring around the big O and the sound graphs may be thrown into the ring, one at a time, two at a time, or three or more, or they may be dropped behind some one in the large ring, who must discover them and call them before the runner reaches the opposite side of the ring. Should he fail to do so, then the pupil in the center should call them before the runner gets back to them and picks them up.

FOURTEENTH UNIT

Review the close and open sounds, pages 20, 21, 63. Review the at, an and am families, page 64. Form the al family. Then pronounce all words on the board and read all sentences. Form new sentences and read them.

^s This crooked little fellow is the dwarf that lives in the blacksmith's tub. Every time anyone puts a piece of hot iron into the blacksmith's tub of water, he says s-s-s-s. This little dwarf is curled up like a snake and some people call him the snake dwarf. Develop the ability to blend without hesitation. sa, say, so, si, sy, su, se, see. Show by the i card that igh says i. Then develop s-igh, sigh, igh, igh-t, ight, sight, might, light, fight, right, bight, tight, high.

Develop the ability of each pupil to pronounce without hesitation (see below): Proceed as in the Eleventh Unit.

a	a	a	a	a	a	a
am	at	ap	al	am	aim	ame
aim	ate	ape	ale	mam	maim	Mame
ame			ail	ham		hame
				ram		lame
				Tam		tame
				Sam		same
				lamb		
a	a	a	a	a	a	a
at	ate	ap	ape	al	ail	ale
s at	s ate	m ap	t ape	m al	m ail	m ale
m at	h ate	p ap	r ape	p al	p ail	t ale
p at	l ate	r ap		h al	h ail	s ale
rat	mate	tap		chal	rail	hale
hat	pate	sap		ral	sail	pale
bat	bate	lap		tal	tail	
	rate	hap		sal		
		chap				

Show by the a card that ai says a. Then remind the pupils that when the am family was formed the little cow dwarf and the a fairy agreed that when the i fairy crowded in between them to listen they should both say their own names. Remind them also that when the e fairy slips up behind the dwarf to listen the a fairy always says her own name. Then proceed with a, am, aim, ame, and with the lists containing the same. Then say that all the little a fairies and dwarfs who formed families made a bargain that every time the little i fairy crowded in between them to listen, the little fairy should always say her own name. They also agreed that if the little e fairy crept up behind the dwarf to listen they should both say their own names. From time to time when such forms as ail or ale are met, remind the pupils that the i fairy or the e fairy is there just to listen, and that the i will make the a fairy tell its name, or that the e fairy has just crept up there to listen, and that the e fairy at the end makes the a fairy tell its name.

FIFTEENTH UNIT

Review a, am, aim, ame, at, ate, ap, ape, al, ail, ale, Sam, same, Tam, tame.

n This little dwarf looks a little bit like the old cow dwarf, but he is not quite so large. He seems to have only two legs and no head. He is called the little calf dwarf. How many remember what the old cow dwarf looks like? What does the old cow dwarf say? The old cow dwarf looks like this—m. He seems to have three legs, and he says m-m-m. The little calf dwarf looks like this—n. Count his legs. Can you find his head? When the little calf wants its mamma or its breakfast, the little calf dwarf tries to say just what the old cow dwarf says, but he can not do it. He says n-n-n. Form the *an*, the *ab* and the *amp* family and teach pupils to blend n, sp, st, sn, sl.

Develop the ability of each pupil to pronounce without hesitation. (See previous lesson.) If pupils hesitate, review from the Eleventh Unit.

a	a	a	a	a	a
an	ain	ane	ab	abe	ame
m an	m ain	bane	Mab	Abe	name
p an	p ain	lane	Rab	ape	tame
ch an	ch ain	pane	lab	tape	lame
ban	b ain	sane	slab	rape	same
ran	rain		tab	nape	hame
san	sain		stab	aim	
lan	lain		hab	maim	
tan	slain		bab		
span	Spain		pab		
stan	stain		nab		
slan	rain				
a	a	a	a	a	a
am	amp	ap	al	ale	ail
Tam	tamp	map	pal	tale	hail
Sam	samp	nab	Hal	hale	tail
slam	stamp	lap	Sal	pale	mail

lamp	sap	ral	sale	pail
champ	slap	tal	male	sail
	chap	mal	stale	nail
	rap	chal		snail
	pap			

While the above are written on the board have pupils point out words as they are called for by the teacher or different members of the class.

SIXTEENTH UNIT

Review all sounds, words, sentences, open and close sounds.

f There was another very naughty dwarf who was called the fighting dwarf. He had only one leg and he was very tall and crooked. His head was bent away over to the front. When you see him just as he really is he looks like this—f. But sometimes he disguises and makes himself look like some of the other good dwarfs. He then looks like this—ph or gh. (Write on the board, but erase quickly.) He lives in the old cat's mouth, and every time the old dog comes near the old cat, the fighting dwarf says f-f-f, and then the growling dwarf begins to say r-r-r. And unless some one makes them quit, they are sure to have a fight.

Blend f, fl, fr, pr, tr, pl, sl, sn, sp, st with o, a, ay, ai, i, y, igh, ight, u, e, ee. Review open and close sounds. Drill on the pronunciation of the following:

a	i	i	a	a	a
ay	y	igh	an	ai	an
f ay	f y	n igh	fan	ain	ane
fl ay	fl y	s igh	Fan	main	fane
fr ay	fr y	s ight	man	pain	bane
pr ay	pr y	n ight	pan	chain	lane
tr ay	tr y	l ight	span	rain	sane
play	ply	t ight	plan	fain	pane
slay	sly	r ight	ban	lain	Abe
stay	sty	b ight	ran	slain	ape
May	spy	f ight	tan	stain	tape
may	my	s ight	Nan	Spain	rape
day	by	f ight	flan	train	afe
say	py			plain	safe

a	a	a	a	a
am	al	ai	am	ap
ame	ale	ail	T am	map
Mame	male	mail	S am	chap
hame	pale	pail	sl am	hap
lame	hale	hail	ram	rap
tame	bale	bail	tram	lap
same	tale	rail	amp	slap
name	sale	tail	tamp	flap
fame	stale	sail	stamp	nap
flame	al	snail	tramp	snap
frame	pal	fail	lamp	trap
aim	Hal	flail	champ	frap
maim	sal	frail		

Drill first in concert. Place the pointer on the word you wish and hold it there until you see that you have the attention of every pupil. Then caution pupils to be ready to answer just as the pointer leaves the board. Occasionally hold the pointer on the word a little longer than usual and some one will answer before the pointer leaves the board. Then caution pupils again about giving attention. It will add much to your ability to handle your class if you will enforce this regulation. In the above drill point to the words in every conceivable order. After the concert drill give the class busy work and drill each pupil by himself. Remember that if you can not accomplish the amount of work planned for a given time, you must take more time. Do the work thoroughly if it requires two or even three days to do the amount planned for one day. Make haste slowly.

Busy Work: Draw fighting cats and growling dogs and cut them out.

Games: Any previous games may be adapted.

SEVENTEENTH UNIT

Review all sounds, words and sentences; review open and close sounds, and open and close sound families.

sh This little dwarf is called the lullaby dwarf because he helps mamma when she is trying to put baby to sleep, or when mamma is trying to keep everything real still so baby will not wake. He says sh-sh-sh.

Blend sh, shr, str, spr, spl to form the words: shay, she, shy, sham, shame, shall, shale, shape, stray, strain, stran, strap, spray, sry, spright, sprain, splay, and add to the list given in work for Sixteenth Unit for future drill. Review close and open sounds.

Which of the following families are open sound families? Which are close sound families? (Test thoroughly each member of the class.) (See development for the Eleventh Unit.) Develop the ability of each pupil to pronounce without hesitation each sound graph or the sound represented by each letter or combination of letters:

a	u	u	u	u
ash	um	ume	ut	ute
m ash	m um	l ume	m ut	m ute
h ash	p um	pl ume	h ut	p ute
b ash	ch um	fl ume	b ut	f ute
r ash	h um	h ume	r ut	l ute
lash	bum	fume	tut	flute
sash	rum	spume	sut	stute
flash	lum		nut	
plash	tum		shut	
splash	sum		sput	
slash	stum		stut	
trash	num		flut	
	fum		strut	
ui	u	u	u	u
uit	un	une	us	use
s uit	pun	rune	m uss	m use
fr uit	bun	tune	f uss	f use
br uit	run	lune	b uss	b use
	tun		tr uss	r use
	sun		us	
	Nun		ust	
	fun		must	
	shun		lust	
	spun		rust	
	stun		trust	
			bust	

Busy Work: Write sh and the words in the ash and um families, and the line of family names and first line of words. While the rest of the pupils are doing this, do individual work with the slow pupils.

Games: Any previous game may easily be adapted. In the games you will do well to use at first only the family names and the first word formed from each. When thoroughly familiar with these, add the other words.

If you need two or three days to accomplish the above work, do not hesitate to take all the time necessary to do it thoroughly.

EIGHTEENTH UNIT

Review the work of the Sixteenth and of the Seventeenth Unit.

g Here is another saucy little dwarf. He seems to have no legs at all. He seems to have just a body shaped almost like an egg, a very crooked little neck and a round head with a little tuft of hair on top.

He must be a Chinaman who has had his queue cut off. He is called the bottle dwarf. If a bottle with a long slim neck has water in it, nobody can cork it tight enough to keep him out. If you try to drink out of it you can hear him say g-g-g just as if he were trying to say go! go! go away! I presume he thinks it is not nice to drink out of a bottle.

Blend g, gl, bl, gr, spl, fl, tr to form go, gay, gray, grain, grape, grail, gram, grum, glum, glume, glut, blight, blame, splash, flash, trash, gain, grain, gale, gap, gash, gum, gut, gun, gust, gume.

Add the above words to those for the Sixteenth and for the Seventeenth Unit and drill until each pupil can pronounce each word or sound graph without hesitation. Then develop the ability of each pupil to pronounce without hesitation each word in the following list:

u	i	i	i	i	i
ug	ig	in	ine	ip	ipe
m ug	p ig	p in	p ine	p ip	p ipe
l ug	h ig	ch in	l ine	ch ip	r ipe
h ug	b ig	h in	n ine	h ip	tr ipe
b ug	r ig	t in	t ine	r ip	str ipe
pug	lig	sin	sine	lip	snipe
rug	nig	spin	spine	tip	snipes
tug	fig	fin	fine	sip	sips
sug	gig	shin	shine	nip	nips
snug	gigs	shins	finest	snip	snips
shrug	figs	pins	lines	slip	slips
strug	pigs	chins	pinest	ship	ships
plug	rigs	tins	tines	trip	trips
slug		sins		strip	
slugs		spins		strips	

i	i	u	u	u
ill	ile	ump	ub	un
m ill	m ile	m ump	p ub	unt
p ill	p ile	m umps	ch ub	p unt
ch ill	b ile	l ump	hub	hunt
hill	tile	slumps	bub	bunt
bill	rile	chump	rub	stunt
rill	file	chumps	tub	grunt
till	smile	hump	tub	shunt
sill	spile	humps	stub	blunt
nill	stile	bump	sub	tubs
fill	ill	bumps	snub	snubs
frill	frills	rump	shrub	shrubs
trill	trills	rumps	grub	grubs
shrill	gills	stump	flub	ruhs
grill	grills	stumps	subs	hubs

Do not hesitate to take all the time needed to thoroughly master the above.

NINETEENTH UNIT

Review open and close sound families, the word lists for the Sixteenth, for the Seventeenth, and for the Eighteenth Unit.

d This little dwarf has no home. This poor little fellow goes from house to house and tries so hard to find a home. Sometimes he taps at the door (here the teacher may tap or knock on the board with her knuckles) and tries to get in. He says d-d-d. He seems to be trying to say do-do-do let me in.

Caution: Be careful to teach *do* as a sight word. Do it at once. Write on the board and read:

Do you run?	I do run.
Do you go?	I do go.
Do you see?	I do see.
Do you see me?	I do see you.
Do you see me, May?	I do see you, May.
Do you see me pay?	I do see you pay.
Do you see me pay you?	I do see you pay me.
Do you see a hat?	I do see a hat.
Do you see a lamp?	I do see a lamp.
Do you see a pin?	I do see a pin.

Blend d to make day, di, dy (show by the i card that ie and ye final say i), die, dye, du, de, Dee, Dan, Dane, dame, dale, dam, dap, dab, damp, dash, dum, dun, dune, dug, dig, dine, din, dip, dill, dump, dub, dips.

Blend dr to form dray, dry, drain, dram, drum, drug, drugs, drip, drips, drill, drills, drub, drubs.

Drill until each pupil can pronounce each of the above words without the least hesitation.

a	ai	a	a	o	o
ad	aid	ade	an	mo	op
mad	maid	made	and	lo	mop
pad	paid	fade	hand	ho	pop
had	raid	rade	band	no	lop

sad	laid	shade	brand	so	hop
brad	braid	blade	grand	oh!	chop
glad	fraid	glade	strand	O!	sop
shad	staid	trade	stand		stop
fad	afraid	spade	bland		top

o	oe	o	o	oa
ope	toe	ot	ote	oat
mope	hoe	mot	mote	moat
Pope	foe	pot	note	boat
lope	doe	dot	dote	goat
hope	roe	rot	rote	gloat
rope	toes	not	tote	float
ropes	hoes	blot	notes	groat
hopes	foes	shot	dotes	boats
lopes	roes	grot	motes	goats

Which of the above are open sound families? How do you know? Which are close sound families? Question thoroughly, and drill until each pupil can give each word without the least hesitation. Take all the time you need to completely master what is laid out before taking up advanced work.

TWENTIETH UNIT

Review open and close sounds, open and close sound families, all the word lists for the Sixteenth, the Seventeenth, the Eighteenth, and the Nineteenth Unit. Read all sentences from the board.

k These little fellows are called the fish bone dwarfs, because when-
c ever you get a fish bone stuck in your throat they always work so
hard to help you get it out of your throat. They say k-k-k, c-c-c.
I think they try to say to the fish bone "come, come, come out."

Blend c to form can, cane, Cain, cap, came, cape, cab, camp, cash,
cut, cute, cub.

cl Blend k to form Kate, kale, kin, kip, kill. cl is sometimes called
the clucking dwarf. He helps the old hen call her baby chickens.
He says cl-cl-cl. Sometimes this little dwarf is real cross and if

you go too close to Mrs. Hen or her babies she will run after you and the little dwarf will say cl-cl-cl.

Blend cl to form clay, clan, clam, clamp, clash, cline, clip, clump, club.

Blend cr to form cray, cram, crash, cruit, crust, cry.

Drill until each pupil can pronounce without hesitation each of the above words. Do the same for each word in the following lists:

a	a	o	oa	e	ee
ake	ack	ock	oak	et	eeep
cake	back	mock	soak	met	peep
bake	hack	hock	cloak	bet	sheep
rake	rack	rock	croak	let	sleep
take	tack	tock	oaks	net	steep
lake	lack	lock	soaks	set	creep
sake	sack	sock	cloaks	get	deep
shake	shack	shock	croaks	pet	keep
snake	snack	clock	oad	fret	peeps
flake	black	flock	road	pets	sleeps
ee	ee	ee	e	e	
eed	eet	eel	ell	ed	
meed	meet	peel	pell	bed	
feed	feet	feel	fell	fed	
freed	sleet	heel	dell	red	
greed	street	keel	sell	Ned	
creed	greet	steel	tell	Ted	
heed	beet	eels	bell	shed	
speed	fleet	peels	shell	sped	
deed	sheet	feels	spell	sled	
need	sheets	heels	shells	sleds	

Preparation

During the first five or six months of the first year pupils should not be permitted to read alone or to study or prepare a reading lesson without the immediate supervision of some one to catch and correct immediately all errors, in order that the wrong impression may not be left with them. Until pupils are ready to read at sight, it will be better to let them play or do busy work than to attempt to study reading. Before pupils begin reading each lesson, the new sight words should be disposed of, and all the new or difficult ear words should be "analyzed" or "built up." It is generally best to build up first, beginning with the last open or close sound family, then its initials. If the word contains more than one family, prefix the family to the left of the part already formed, then prefix the initials. Last of all, if the word has an ending such as -er, -en, -ed, -ing, -tion, -cion, -cious, affix the ending, and then pronounce the whole word. After the building up process has been thoroughly developed the teacher may cover all but the family name until the pupil pronounces it, and then she may uncover the initials, and last of all, the ending, if there be one, and have the whole word pronounced.

TWENTY-FIRST UNIT

Begin the **STORY PRIMER**. After taking the phonic drill, introduce the first lesson in some such manner as is indicated at the bottom of the left page, and then proceed to read lesson (1). Each member of the class should read the whole lesson. With words so well known and with the situation so familiar to all country and village boys, you will have no trouble to get correct expression, if you have done exactly as directed in the first 20 units.

In the phonic drills in this method and in the **STORY PRIMER** the teacher must not stop to explain any words except the "New" words which are included in the reading each day. The phonic drill is intended simply to develop the ability to pronounce without hesitation.

as in This little dwarf is called the grindstone dwarf. He says th-th-th.
this When you grind something on the grindstone you can hear him.

Sometimes when the wheels of a machine run real fast you can hear him.

th Blend th to form the, tho, thy (show that ey says a, or is on the a card), they, thee, that, thine.

e	e	e	o	o	o
ess	est	eck	oss	on	on
Bess	best	beck	boss	ond	ong
mess	lest	peck	loss	bond	long
less	rest	neck	toss	fond	song
bless	crest	speck	cross	blond	strong
dress	blest	fleck	dross	pond	prong

a	i	i	i	o
an	in	in	is	ose
ank	ink	ing	this	those
bank	link	ring	hiss	these
sank	sink	sing	kiss	
frank	shrink	string	fist	
prank	drink	spring	mist	

TWENTY-SECOND UNIT

MORNING

Review the blending of th and the word lists for the Twenty-first Unit.

th Here is another little dwarf that looks just like the grindstone
as dwarf. But it is really the old goose dwarf or the swan dwarf. He
in is a naughty little fellow. He likes to scare little boys and little
in girls. He lives in the mouth of the old goose or of the old swan,
and when little boys or girls get too close to them or their nests or
their babies, the goose dwarf says th-th-th, and the old goose sticks
out her long neck and opens her mouth. Then you can easily hear
the old dwarf saying th-th-th.

Blend th to form thin, thick, think, thing, thong, three, thru, thrift.

STORY PRIMER: Review the old words. Teach the new words. Give the phonic drill in the columns headed by ee and by

d-eed. Then review the introduction to the first lesson and read it quickly, and continue with the connecting remarks or with the introduction to the second lesson. Then have lesson (2) read in whispers by each member of the class. If you do not have time to hear each pupil read the whole lesson, you should do individual work while the rest of the pupils are doing busy work.

AFTERNOON

Review the word lists and sentences for the Nineteenth, the Twentieth, and for the Twenty-first Unit.

v This little fellow is called the telephone dwarf, because when the wind blows he gets into the telephone receiver, and when you put the receiver to your ear, he says v-v-v-v-v. Sometimes he rides on the trolley of the street car. Sometimes he gets into the threshing machine, too. If you will put your ear against a telephone pole when the wind is blowing, you may hear him saying v-v-v-v.

Drill on ave, cave, gave, pave, rave, save, stave, brave, lave, nave, crave, slave, clave, be-have, re-pave.

STORY PRIMER: Complete the phonic drill for the second lesson and read lessons (1) and (2).

TWENTY-THIRD UNIT

Review open and close sounds, open and close sound families, and word lists for the Twenty-first and for the Twenty-second Unit.

w This dwarf looks like a pair of twins. He looks just like two little telephone dwarfs grown together. He is double. He is called the wind dwarf. In the winter he likes to ride on the wind and see the blizzard pile the snow so high on the railroad that the engine dwarf can not get his train through. In the summer time he likes to ride on the winds to the oceans and lakes and rivers and bring back rain to make our corn and wheat and grass and flowers grow. In the autumn he likes to help Jack Frost shake the ripe nuts for little boys and girls. But sometimes he is real naughty, for he comes with the dry, hot winds from the south just when he ought to bring cool breezes and gentle rains, and sometimes he brings hail storms, and he even blows our houses down. He likes to play tricks. Long

after all good little boys and girls have gone to bed he is busy looking for little boys who are out too late and trying to scare them. If you listen some night you can hear him going around your house, saying w-w-w-w.

Blend w, sw, tw, dw, thw, wr.

ay	a	eigh	ai	oe
way	ade	weigh	aist	woe
sway	wade	weigh-ing	waist	in
tway	swade	eight		win
dway	ake	weight	aste	dwin
thway	wake	wait	waste	twin
wray	wave	thwait	wife	swin

i	igh	a	a
ine	ight	abe	ap
wine	wight	babe	happy
twine	Dwight	baby	nappy
swine	wipe	lady	pony
wrong	swipe	navy	tony
wreck	write	wavy	silly

Reading: Complete lesson (3). While the rest of the pupils are doing busy work, do individual work with the slow pupils. Be very careful to review each day the list of "Old Words" carried forward with each lesson.

TWENTY-FOURTH UNIT

Review o, O, a, i, I, u, e, m, p, ch, h, b, r, l, t, s, n, f, sh, g, d, v, w, k, c, th, th, cl, sn, sp, st, sl, fl, pl, spl, bl, gl, gr, fr, pr, tr, spr, str, shr, sw, dw, tw, thw, thr, shr.

Blend each with some vowel. At first you might review the sounds carefully, then give the sounds and ask the pupils to give you words that begin with the different sounds. As they do so you might write these words on the board if they are words which the

class ought to be able to pronounce. If the words given by the pupils are too hard supply your own, and after completing the list, have the class pronounce them.

j Here is another little dwarf that has no home. He is called the jumping jack dwarf; because he never stays any place long enough for people to find out what his home really is. He says j-j-j.

Blend to form Jay, jot, jet, Jip, jut, June, jump, James, just, jug.

When not used as an initial g frequently has the sound of j, as in: age, page, rage, sage, stage, wage, swage, cage, gage.

Reading: Complete lesson (4).

TWENTY-FIFTH UNIT

Review the words containing j and g in the work for the Twenty-fourth Day.

qu This is the turkey hen dwarf. When the old turkey hen has a nest, or when she has little baby turkeys, if you go too near them, the turkey hen dwarf will scold and try to stop you. He will say qu(it)-qu(it).

Blend to form quit, quick, quilt, quip, quid, squib, squint, quail, quaint, queer, queen, quest.

Blend sk, sc, scr, cr, chr, skip, scape, scrip, scrape, skate, skin, cro, chro, Christ.

Reading: Complete lesson (5).

TWENTY-SIXTH UNIT

Review the sounds of the Twenty-fourth and the Twenty-fifth Unit.

wh This is called the question dwarf. He helps us to say Where? or When? What? or Why? He says hw-hw-hw. (In Old English or Anglo Saxon, the letters were written in the order in which they pronounced them, and in which we pronounce them although we have reversed their order. Notice carefully and you will see that you breathe just before uttering the w, and not afterwards.) We do not sound the w in who and whom. Drill very carefully and thoroughly on the above sounds.

Caution: Review quite frequently open and close sounds, open and close sound families. You will do well to start a systematic phonic drill. You might turn to the *name* sounds of *a* and take one complete family of these and at the same time you might take one of the *open* sound *a families* and devote one day to their consideration. The next day you might select another *close a family* and another *open a family*. You might continue this until you have completed all the *a families*. Then you might proceed in this manner through all the close and open families of all the vowels. When this has been done you might take all the *broad* sounds of *a*. Then you might make a special study of *endings* as you will find them given in the practice lists. It is not intended that First Primary pupils should complete all the words and endings in these lists. But if you do each day's work as thoroughly as you should, you will be surprised at what they will accomplish.

Reading: Complete lesson (6).

TWENTY-SEVENTH UNIT

Review the phonic drills and the reading of the first six lessons in the STORY PRIMER. Take the list of old words carried forward to the seventh lesson, and see that each pupil can give alone each word. Then complete lesson (7).

z This little dwarf is a very queer looking fellow. You can not tell his head from his feet. Do you see how his toes turn up? Now turn him upside down. He likes to travel very fast, but he had no automobile, and no flying machine; so he made a bargain with the bumble bee. The bumble bees are so busy getting honey for winter and for their babies, that when they start home, they never like to find any one in their way for they want to go straight home without having to turn out of the road for any one. Therefore this little bumble bee dwarf said if they would let him ride, he would honk or blow his little horn for every one to clear the track. He says z-z-z-z, z-z-z-z. He sometimes rides on bullets, and, as they pass, you can hear him honk for you to get out of the way.

Turn to the word lists and drill on the endings containing z.

TWENTY-EIGHTH UNIT

Drill thoroughly upon the old words of the first seven lessons in the **STORY PRIMER**. Then give the phonic drill and the introduction to the eighth lesson, and read it.

- y There is one dwarf that looks just like one of the fairies. Here it is. He always stays under your tongue; and, when you say words like *you*, yellow, young, or your, he lifts up on your tongue and pushes it up almost against the roof of your mouth. We might call him the "yes" dwarf, or the "yellow" dwarf. Say *yes* and you can feel him push. (Write *yes* on the board, and let them all read it).

Turn to the word lists and study endings in *er* and *est*.

TWENTY-NINTH UNIT

Study endings in tle, dle, ble, fle, ple, zle, etc.

- x This is another dwarf without a home. But he is a good dwarf. He is the sign of mercy himself. You see he is the cross. Nearly all the dwarfs are glad to see him come. For he is the peacemaker. He says you must be kind to other people if you want them to be kind to you. When he saw the little dwarfs quarreling, he tried to get them to make up and be good friends. He says x-x-x. (That is k-s, k-s, k-s, just as if he were trying to say kiss, kiss, kiss, and be good friends. (The teacher should remember that x is a double consonant. $x = k + s$).

Reading: Complete lesson (9).

THIRTIETH UNIT

Teach some of the words under knot and gnaw. Teach a few words with ph and gh sounded like f.

Reading: Complete lesson (10).

SPELLING

In the first grade very little should be attempted in spelling during the first five or six months. From almost the first however, much may be done to develop pupils by pronouncing words while the pupils watch your lips, and then letting pupils give the sounds of the initial consonants. After pupils become quite expert at giving

the sounds of the initial consonants, they should be required to name the initial consonants. This exercise will afford them great delight. If pupils have difficulty in naming the initials, have them pronounce the words after you, and then name the initials. After developing the ability to name initials, teach the pupils to spell the whole word thus: Name the initials in rapid succession, pause a moment, and name the letters of the family name in rapid succession (as if a single unit), and then pronounce the word. In spelling words with double vowels, do not permit pupils to say "double," but have pupils name each letter one at a time.

During the first year the spelling should be confined almost exclusively to "ear" words, such as are formed by blending one, two, or three initial consonants with the open and the close sound families. (See Eleventh Unit.) In the following lists are about 3600 words which may be used for phonic drill and for spelling in the first three grades. If the consonant sounds have been thoroughly taught, pupils should spell all the words of a given family quite as readily as one or two, and even in the first grade all the words of one or two easy families may be spelled in one day. Thorough phonic drill should be given on these families before the words are spelled.

During the last six or eight weeks of the first year, eye words may be spelled. But do not present more than one new eye word each day. The first eye word should be written on the board where all can see it. Then the teacher should say, "How many of you remember how your mother looks? Shut your eyes and see whether you can see a picture of her. Now look at this word until you can shut your eyes and see a picture of this word. How many of you can see each letter? Who will shut his eyes and tell me each letter that he sees? Commence with the first letter and tell me what you see, just as they come." Have pupils visualize thus frequently during the day and each time have the pupils pronounce the word. Finally have pupils spell it. Do both oral and written spelling. The next day one new sight word may be added, and treated in the same manner, and the first should be reviewed and both words should be spelled. During each successive day one new word may be added and the old words retained until the end of the month, when the first word may be erased and a new one put in its place. The next day the

second word should be erased and another put in its place. In this way each word will remain on the board 20 days.

In the second grade the first three months should be devoted almost exclusively to the spelling of words belonging to "open sound families" and "close sound families" in long lists, 20, 25, or 30 each day. The spelling should be both oral and written. Train the ears of the pupils by pronouncing words while the pupils watch your lips, and then having pupils name the initial consonants. At the beginning of the fourth month begin spelling sight words. Place two new sight words on the board each day, until the end of the month, having pupils visualize and spell as in the first grade. On the first day of the fifth month erase the first two words of the list and in their place write two more. By continuing thus, you will always have forty words on the board, and each word will be there for one month. See sight words for second year spelling.

In the third grade three new sight words may be added each day. In addition to these, the sight words spelled during the second year should be reviewed during the third year and ten or more "ear words" from the following practice lists should be spelled each day.

During the fourth year the sight words for previous years should be reviewed, and three new sight words placed on the board each day and kept there for one month. In addition to this, all the words in the following practice lists should be spelled during this year.

During the fifth year, four new sight words may be written on the board each day and kept there for the month, etc., as in the lower grades. In addition to this at least ten ear words should be spelled each day.

In the grades above add five sight words each day and spell ten ear words. While spelling a curtain should be drawn over the words. Two window shades mounted on rollers at the top of the board will be very convenient.

In all grades pupils should be required to write sentences using correctly all words spelled.

Ear Word Lists

NAME SOUNDS OF VOWELS

a ay eigh, ey (ei, aigh); mate } represent the name sound of "a."
 ai ea

ay	ade	aid	age
b ay	f ade	p aid	p age
d ay	m ade	m aid	r age
r ay	sh ade	br aid	s age
dr ay	tr ade	fr aid	st age
p ay	w ade	st aid	w age
pr ay	gr ade	r aid	sw age
l ay	bl ade	l aid	c age
pl ay	gl ade	a fr aid	g age
cl ay	sp ade	up br aid	g ag ed
tr ay	e vade	un p aid	paged
str ay	in vade	re st aid	raged
spr ay	per vade	pre paid	waged
sl ay	pa rade	re laid	swaged
st ay	re made	over paid	caged
m ay	re grade	under paid	re paged
M ay	re blade	over laid	en gage
s ay	re trade	under laid	re cage
f ay	ar cade	in laid	pre sage
fl ay	ti rade	aided	en rage
j ay	prom e nade	aiding	enraged
g ay	cav al cade	raided	staged
gr ay	bal us trade	raiding	re staged
br ay	am bus cade	braided	en gaged
n ay	ren e gade	braiding	aged
w ay	barri cade	braids	ages
sw ay	un made	maids	stages

ake	ey	ale	ail	ame
c ake	th ey	b ale	f ail	c ame
b ake	pr ey	g ale	fr ail	g ame
l ake	wh ey	h ale	j ail	l ame
t ake	o bey	t ale	h ail	n ame
s ake	con vey	p ale	n ail	s ame
sl ake	eigh	s ale	r ail	t ame
m ake	w eigh	st ale	gr ail	f ame
f ake	w eigh ing	sc ale	qu ail	fl ame
fl ake	w eigh ed	m ale	p ail	bl ame
r ake	sl eigh	v ale	r ail	h ame
br ake	sl eigh ing	d ale	tr ail	d ame
dr ake	in veigh	sh ale	s ail	sh ame
st ake	in veighs	sw ale	t ail	fr ame
sn ake	in veighed	wh ale	m ail	in flame
sh ake	in veighing	wh ales	sn ail	be came
qu ake	eight	sc ales	fl ail	de fame
be take	w eight			
re take	w eighted			
for sake	fr eight			
re make	fr eight ed			
par take	str aight			
snow flake	str aighten			
corn flake				
corn flakes				
slakes				
quakes				
ane	ain	re strain	ate	sl ate
b ane	r ain	con strain	b ate	st ate
c ane	tr ain	con straint	h ate	cr ate
J ane	gr ain	re straint	d ate	N ate
l ane	g ain	com plain	f ate	cre ate
p ane	p ain	com plaint	g ate	re date
cr ane	sw ain	ex plain	K ate	re late

w ane	st ain	paint	l ate	re bate
pl ane	sl ain	quaint	m ate	be late
D ane	sk ain	twain	bl ate	se date
aim	l ain	sprain	p ate	re state
cl aim	pl ain	base	pl ate	in flate
de claim	m ain	case	r ate	ait
re claim	re main	chase	s ate,	g ait
ac claim	do main	e rase	sk ate	tr ait
pro claim	re tain	in case	gr ate	str ait
ex claim	con tain		pr ate	
ape	aste	ave	ave	eak
n ape	b aste	c ave	cr ave	br eak
c ape	h aste	g ave	sl ave	st eak
g ape	p aste	l ave	cl ave	br eak ing
dr ape	t aste	n ave	be have	gr eat
t ape	w aste	p ave	re pave	gr eater
r ape	ch aste	r ave		br eak er
sh ape	es cape	gr ave		
scr ape	land scape	br ave		
gr ape	es ca pade	w ave		

These words should either be printed on a large chart for drill or they should be written on the board, and as the pointer leaves the word the class should give the word in concert. Each member of the class should give them alone also.

oa (ew),
 o ow, ough, note, } close, narrow or name sound of "o."
 oe (eau),

O	oe	oat	oak	c oal
g o	t oe	b oat	oaks	f oal
h o	h oe	g oat	cl oak	f oam
l o	f oe	c oat	cl oaks	r oam
n o	d oe	fl oat	c oax	r oan
s o	r oe	gr oat	h oax	m oan
th o	w oe	gl oat	f olks	l oan
g oes	J oe	thr oat	c oaxes	l oam
t oes	J oe's	c oats	h oaxes	s oap

oad	ote	ope	low	blow	post
load	note	rope	flow	traw	host
goad	rote	ropes	now	know	most
road	vote	cope	crow	tow	ghost
toad	tote	hope	glow	sow	oast
loaded	quote	Pope	grow	sew	boast
loads	smote	mope	slow	shew	coast
roads	dote	hopes	snow	beau	roast
goads	votes	Popes	row	tableau	toast

c oach	en croach	d ose	d oze
p oach	re proach	cl ose	d ozed
br oach	ap proach	cl osed	d ozing
r oach	ap proaching	cl osing	th ose

r ose	p ose	in close	owe
n ose	sup pose	en close	d ough
h ose	re pose	dis close	th ough
ch ose	im pose	re close	al though

i y ie and ye final, mite } the name sound of "i"—a diphthong,
 igh (ay, ey, eye, uy), } equal to broad "a" plus "e" narrow.

b y	t ie	igh	eye	ide	ice
m y	d ie	h igh	eyes	b ide	n ice
tr y	l ie	n igh	d ye	r ide	m ice
sh y	p ie	s igh	d yes	br ide	r ice
th y	p ies	s ighs	r ye	h ide	pr ice
dr y	t ies	th ighs	l ye	w ide	d ice
wh y	d ies	th igh	l yes	s ide	tw ice
fl y	p ries	igh t	uy	str ide	sp ice
sp y	tr ies	n igh t	b uy	t ide	sl ice
pl y	pl ies	s igh t	b uys	gl ide	tr ice
sl y	v ies	m igh t	g uy	a bid e	thr ice
pr y	sp ies	f igh t	g uys	de ride	v ice

spr y	s ize	r ight	r ise	be tide	ite
try ing	fl ies	fr ight	w ise	de cide	b ite
dry ing	cr ies	l ight	de mise	be side	k ite
fly ing	sk ies	sl ight	de vise	in side	m ite
ply ing	l ies	fl ight	re vise	out side	sp ite
pry ing	h ies	pl ight	de spise	be stride	spr ite
shy ing		Dw ight	d yer	rid ing	wh ite
sl yer		t ight	b uyer	hid ing	tr ite
sh yer		br ight	r iser	sid ing	whit ing
			w iser		
			w isest		

ile	str ipe	ine	tw ine	ire	f ive
m ile	sn ipe	f ine	sh ine	f ire	h ive
f ile	w ipe	d ine	shr ine	d ire	d ive
p ile	sw ipe	l ine	sw ine	h ire	dr ive
t ile	t ype	m ine	ime	t ire	str ive
wh ile	ife	n ine	t ime	m ire	thr ive
b ile	l ife	p ine	d ime	s ire	r ive
v ile	w ife	sp ine	sl ime	sh ire	de rive
ipe	str ife	t ine	cl ime	sp ire	de prive
p ipe		w ine	pr ime	ive	br ibe
r ipe			cr ime	d ive	tr ibe
tr ipe					

u	ui eu, eau,	cute,	} close, narrow or name sound of "u."		
	ew ue, ieu,				
	f ew	fl ew	c ute	use	the s is
	j ew	cr ew	m ute	a buse	hard or
	J ew	st ew	l ute	suf fuse	hissing
	n ew	bl ew	f ute		
	m ew	kn ew	re fute		
	dr ew	str ew	con fute		
	br ew	thr ew	re pute		
			com pute		
			im pute		
			de pute		

use	the s has	c ure	ad jure	r ule
a buse	the soft or	p ure	al lure	r ude
a muse	z sound	in j ure	in ure	n ude
re fuse		se c ure	in sure	d ude
con fuse		im pure	az ure	l ude
in fuse		de mure	m ule	in trude
		ab jure	c ule	de nude

f eud	s uit	t une	ieu
s ued	fr uit	r une	lieu
is sued	re cruit	J une	lieu ten ant
pur sued	pur suit	Ju ly	b eau ty
im bued	bruit	oc cu py	b eau ti ful
sub dued	con strue	pu ri fy	b eau ti ful ly

ee
 e ei (after c) } name sound of "e."
 ea } ie, and ye final have the name sound of "i."
 } ie (followed by a consonant), mete.

b e	b ee	eed	ee k	eel
h e	s ee	d eed	m eek	f eel
m e	fl ee	f eed	s eek	k eel
w e	fr ee	fr eed	r eek	h eel
sh e	tr ee	gr eed	w eek	p eel
th e	f ee	n eed	sl eek	st eel
	thr ee	r eed	l eek	wh eel
	spr ee	s eed	p eek	feel ing
	th ee	br eed	Gr eek	wheel ing
	sk ee	bl eed	cr eek	peel ing
	l ee	sp eed	ch eek	k eels
	gl ee	st eed	seek ing	f eels
	de cree	Sw eed	reek ing	eels
	de gree	seed ing	r eeks	h eels
	de grees	bleed ing	Gr eeks	wh eels

eep	eet	eem	ief	een
d eep	b eet	d eem	l ief	s een
k eep	f eet	s eem	be lief	k een
cr eep	m eet		ch ief	gr een
p eep	gr eet	th eme	gr ief	qu een
sh eep	str eet	sch eme	th ief	sh een
st eep	sw eet	fl ee	br ief	spl een
sl eep	fl eet	fl eece	ier	be tween
sw eep	meet ing	Gr eece	b ier	green er
sweep ing	greet ing	fr eeze	p ier	keen er
sleep ing	fleet ing	br eeze	t ier	been (bin)
creep ing	b eets	squ eeze	gr ieve	
peep ing	m eets	sn eeze	f ield	
cr eeps	str eets	sneez ing	w ield	
sl eeps	fl eets	freez ing	sh ield	

ean	ea	eam	eal	eat
b ean	s ea	b eam	d eal	p eat
m ean	p ea	t eam	p eal	m eat
l ean	l ea	s eam	r eal	s eat
cl ean	fl ea	st eam	s eal	n eat
lean ed	pl ea	str eam	st eal	b eat
lean ing	t ea	r eam	m eal	tr eat
clean ed	t ease	dr eam	squ eal	wh eat
clean er	pl ease	cr eam	w eal	bl eat
mean er	teas ing	scr eam	h eal	bleat ing
w ean	pleas ing	scream ing	heal ing	treat ing

eak	each	per ceive	con ceit
p eak	p each	con ceive	de ceit
l eak	t each	re ceive	re ceipt
sp eak	r each	de ceive	
b eak	br each		
bl eak	pr each		
str eak	p eaches		
fr eak	t eaches		
cr eak	pr eaches		
creak ing	b eaches		
speak ing	br eaches		

The above should be printed on the back of the "e" card.

These words should either be printed on a large chart for drill or the teacher should write them on the board and have the class and the members of the class pronounce the words as the pointer is taken from the board.

Caution: Under no circumstances should the pointer be taken from the board until all eyes are fixed upon the word; and under no circumstances should the pupil be permitted to pronounce the word until the pointer leaves the board.

OPEN SOUND OF "a," SO-CALLED SHORT SOUND

ab	ad	ag	ap	ack	am
bab	bad	bag	cap	back	d am
cab	br ad	rag	lap	bl ack	r am
R ab	d ad	h ag	cl ap	h ack	dr am
cr ab	h ad	l ag	r ap	l ack	cl am
d ab	t ad	f ag	tr ap	n ack	h am
dr ab	l ad	n ag	str ap	p ack	j am
g ab	m ad	sn ag	s ap	qu ack	S am
gr ab	c ad	w ag	sl ap	r ack	T am
sc ab	p ad	sw ag	sn ap	tr ack	tr am
st ab	gl ad	br ag	ch ap	sl ack	st am
sl ab	cl ad	cr ag	fl ap	s ack	cr am
M ab	s ad	dr ag	n ap	st ack	gr am
n ab	f ad	fl ag	m ap	sm ack	y am
sl abs	f ads	sl ag	g ap	wh ack	sh am
c abs	l ads	s ag	tr aps	sh ack	sl am
dr abs	p ads	t ag	m aps	b acks	sl ams
gr abs	br ads	st ag	r aps	t acks	cr ams
st abs	t ads	cr ags	t aps	l acks	dr ams
sc abs	d ads	fl ags	fl aps	st acks	h ams

amp	an	and	at	ank	ash
c amp	D an	b and	b at	b ank	c ash
d amp	c an	br and	c at	h ank	d ash
l amp	b an	gr and	f at	r ank	g ash
s amp	r an	h and	h at	Fr ank	m ash
t amp	br an	l and	sp at	fr ank	h ash
st amp	f an	s and	r at	pr ank	l ash
cr amp	p an	st and	m at	th ank	sl ash
tr amp	t an	ang	p at	dr ank	sm ash
cl amp	v an	b ang	spr at	cr ank	spl ash
v amp	sp an	h ang	sc at	l ank	fl ash
sc amp	pl an	r ang	fl at	fl ank	cl ash
l amps	str an	s ang	th at	cl ank	cr ash
cl amps	sc an	cl ang	pl at	s ank	thr ash
st amps	m an	sl ang	fr at	sp ank	s ash
ax	N an	wh ang	Pr at	pr anks	tr ash
t ax	p ant	spr ang	br at	cr anks	br ash
l ax	pl ant	atch	l atch	scr atch	r anch
fl ax	sc ant	b atch	m atch	sn atch	br anch
m ax	r ant	c atch	p atch	cl atch	bl anch
w ax					

Where possible the teacher should add a final "e" or insert a second vowel to make "a" tell its name.

OPEN SOUND OF "o"

op	ot	og	ock	ocks	ops
c op	c ot	b og	c ock	s ocks	c ops
h op	h ot	c og	d ock	d ocks	h ops
f op	g ot	h og	l ock	l ocks	f ops
m op	r ot	l og	cl ock	fl ocks	cr ops
p op	gr ot	fr og	bl ock	st ocks	p ops
t op	l ot	d og	fl ock	r ocks	pr ops
s op	bl ot	f og	r ock	cr ocks	t ops
st op	b ot	fl og	fr ock	bl ocks	s ops
cr op	n ot	t og	cr ock	sm ocks	st ops

dr op	p ot	cl og	sm ock	sh ocks	l ops
pr op	s ot	b ogs	sh ock	fr ocks	sl ops
l op	p ot	c ogs	st ock	c ocks	dr ops
fl op	sp ot	d ogs	h ock	h ocks	dr opped
sh op	sl ot	f ogs	m ock	ox	h opped
sh ops	pl ot	h ogs	s ock	b ox	s opped
dr ops	cl ot	l ogs	kn ock	f ox	m opped
pr ops	tr ot	fl ogs	kn ocks	b oxes	st opped
cr ops	sh ot	cl ogs	bl ocks	oxen	pr opped

oss	ond	onds	od	om
l oss	b ond	b onds	pl od	fr om
m oss	f ond	fr onds	ods	T om
t oss	fr ond	p onds	s ods	T om's
b oss	p ond	bl onds	r ods	c om-
dr oss	bl ond	otch	h ods	pr om-
cr oss	ong	b otch	n ods	tr om-
gl oss	l ong	n otch	p ods	d om-
fl oss	s ong	Sc otch	pl ods	n om-
R oss	str ong	cr otch	cl ods	c ob

M oss	thr ong	bl otch	s odded	m ob
ost	pr ong	spl otch	n odded	r ob
l ost	g ong	od	pl odded	R ob
c ost	wr ong	s od	s odding	s ob
fr ost	ongs	r od	n odding	thr ob
ox	wr ongs	c od	pl odding	kn ob
b ox	s ongs	h od	sh od	s obs
d og	t ongs	n od	d oll	sn obs
h og	g ongs	cl od	of	kn obs

OPEN SOUNDS OF "i"

id	it	ig	im	in	ink
b id	b it	b ig	d im	d in	s ink
l id	f it	d ig	h im	b in	l ink
h id	s it	f ig	r im	t in	m ink

r id	m it	r ig	br im	th in	p ink
k id	l it	w ig	gr im	f in	r ink
d id	p it	p ig	T im	s in	w ink
sl id	s it	g ig	tr im	p in	th ink
ids	sp it	n ig	pr im	sp in	dr ink
b ids	w it	sw ig	wh im	sh in	br ink
l ids	tw it	tw ig	sl im	sk in	bl ink
k ids	fl it	tr ig	sw im	k in	tw ink
sk ids	gr it	spr ig	sk im	w in	sl ink
inch	h it	f igs	imp	tw in	cl ink
p inch	qu it	w igs	l imp	gr in	inks
F inch	spl it	tw igs	p imp	tw ins	l inks
fl inch	s its	r igs	sk imp	gr ins	th inks

ip	ill	ilt	iss	ing
d ip	b ill	h ilt	m iss	k ing
h ip	f ill	w ilt	k iss	r ing
wh ip	m ill	sp ilt	h iss	s ing
sh ip	p ill	k ilt	bl iss	st ing
l ip	r ill	l ilt	ist	sw ing
sl ip	s ill	qu ilt	f ist	sl ing
dr ip	h ill	f ilter	m ist	spr ing
gr ip	shr ill	qu ilter	tw ist	str ing
t ip	t ill	itch	wr ist	br ing
tr ip	st ill	h itch	wh ist	fl ing
str ip	sp ill	p itch	l ist	th ing
r ip	w ill	d itch	h ist	s inging
s ip	sw ill	st itch	gr ist	sw inging
p ip	tw ill	w itch	w ist	st inging
l ips	qu ill	sw itch	ift	s ift g ift
sl ips	qu ills	tw itch	l ift	sw ift r ift

OPEN SOUNDS OF "u"

ub	ubs	ug	um	ump	un
c ub	c ubs	b ug	g um	b ump	b un
h ub	h ubs	h ug	gr um	d ump	d un

b ub	b ubs	j ug	d um	h ump	f un
d ub	d ubs	m ug	dr um	ch ump	g un
r ub	r ubs	p ug	h um	tr ump	p un
t ub	t ubs	pl ug	ch um	th ump	r un
gr ub	gr ubs	r ug	pl um	j ump	s un
shr ub	shr ubs	dr ug	sc um	l ump	st un
scr ub	scr ubs	sn ug	sl um	cl ump	sp un
st ub	st ubs	th ug	thr um	st ump	N un
dr ub	dr ubs	th ugs	pl ums	str ump	t un
ung	ust	unt	unted	unch	
b ung	d ust	b unt	p unted	b unch	
h ung	j ust	h unt	st unted	p unch	
l ung	g ust	r unt	unting	h unch	
r ung	m ust	gr unt	h unting	m unch	
s ung	r ust	br unt	b unting	l unch	
st ung	cr ust	st unt	gr unting	b unches	
str ung	tr ust	bl unt	bl unting	p unches	
fl ung	r usts	p unt	st unting	l unches	
sw ung	cr usts	h unted	p unting	m unches	
l ungs	tr usts	gr unt	st unts	h unches	
r ungs	b usts	bl unted	gr unts	cr unches	

OPEN SOUNDS OF "e"

ed	et	ell	elt	en	end
b ed	b et	b ell	b elt	d en	b end
f ed	l et	f ell	f elt	h en	l end
l ed	g et	N ell	m elt	m en	m end
N ed	m et	s ell	p elt	p en	r end
r ed	n et	t ell	sp elt	t en	s end
sh ed	w et	y ell	w elt	w en	t end
sp ed	p et	w ell	k elt	wh en	w end
Fr ed	fr et	sw ell	sm elt	th en	bl end
Sl ed	wh et	sp ell	sm elter	f en	tr end
T ed	s et	sm ell	sw elter	wr en	sp end
w ed	y et	qu ell	h elter	t ens	sp ends
b eds	g ets	p ell	sk elter	p ens	l ends
sh eds	p ets	sp ells		h ens	m ends

ess	est	eck	em	etch
B ess	b est	b eck	h em	f etch
m ess	v est	d eck	th em	sk etch
l ess	j est	n eck	Cl em	wr etch
tr ess	l est	p eck	st em	str etch
bl ess	n est	wr eck	s em	f etches
ch ess	p est	fl eck	ench	sk etches
H ess	r est	sp eck	b ench	wr etches
pr ess	w est	d ecks	cl ench	str etches
dr ess	z est	p ecks	wr ench	etched
str ess	bl est	wr ecks	qu ench	f etched
cr ess	inv est	fl ecks	st ench	sk etched
gu ess	div est	n ecks	b enches	f etching
dr esses	qu est	b ecks	wr enches	sk etching

Which of the open vowels may be closed or made to tell its name by inserting a second vowel immediately after the open vowel, or by adding a final "e"? Change as many as you can. Remember that the second of two successive vowels usually makes the first tell its name; also a final "e" usually makes the preceding vowel tell its name.

Open	Close, Narrow, Name.	Open	Close, Narrow, Name.
ad	ade or aid	r od	r ode or r oad
m ad	m ade or m aid	c ut, s ut	c ute, s uit
m et	m ete or m eat	p an	p ane, p ain
h id	h ide or h ied	s it	s ite, s ight

BROAD SOUNDS OF "a"

a	a	a	a	a
aw	awe	t aw	a uk	c ause
c aw	c aws	t awdry	g aud	p ause
d aw	d aws	t awny	g audy	pl ause
p aw	p aws	awl	h aul	c auses
r aw	dr aws	b awl	m aul	p auses
dr aw	cr aws	br awl	f ault	cl ause
cr aw	str aws	cr awl	v ault	cl auses
str aw	m aws	dr awl	d aub	bec ause

ṁ	ṁ	ṁ	ṁ	ṁ
t aw	l aws	spr awl	b auble	c aused
m aw	cl aws	h awk	M aud	c ausing
l aw	th aws	g awk	l aud	p aused
cl aw	d awn	b awble	pl aud	p ausing
fl aw	f awn	awls	pl audit	aught
th aw	dr awn	b awls	ap plaud	t aught
sp aw	p awn	br awls	ap plauded	c aught
j aw	sp awn	spr awls	ap plauding	fr aught
c awing	l awn	cr awls	ap plause	n aught
p awing	br awn	dr awls	ap plauses	n aughty
dr awing	br awny	tr awl	h auling	t aut
p awed	t awny	tr awls	v aulting	h aughty
ṁ	ṁ	ṁ	ṁ	ṁ
w ar	dw arf	qu art	h all	m alted
w arm	wh arf	qu arts	t all	m alting
sw arm	w art	qu arter	Th all	s alt
sw arms	thw art	qu arters	p all	s alted
w armth	w arp	qu artered	thr all	s alting
w ard	w arped	qu artering	w all	h alter
w ards	w arping	all h alt	sm all	h alts
sw ard	sw arming	b all h alted	st all	w altz
sw ards	w arming	c all h alting	b ald	w altzed
tow ards	dw arfs	f all m alt	sc ald	w altzing

Webster indicates the pronunciation of the above words by two dots under the *a*.

Webster indicates the pronunciation of the words below as shown above each list.

ä	ä	ä	ä	ä
are	ark	ard	arch	alm
b ar	b ark	c ard	m arch	b alm
c ar	d ark	b ard	p arch	c alm
f ar	p ark	h ard	l arch	p alm
m ar	m ark	l ard	st arch	qu alm
p ar	sp ark	p ard	l arge	ps alm
sp ar	l ark	f ard	b arge	alms

ä	ä	ä	ä	ä
t ar	Cl ark	h ardy	ch arge	b alms
st ar	st ark	c ards	b arges	p alms
Cz ar	h ark	b ards	m argin	ps alms
ä	ä	ä	ä	ä
alk	aunt	aunch		alf
t alk	d aunt	h aunch		c alf
b alk	h aunt	l aunch		c alves
c alk	j aunt	p aunch		h alf
w alk	t aunt	st aunch		h alves
ch alk	v aunt	cr aunch		beh alf
w alked	g aunt	l aunched		h alve
w alking	l aunder	l aunching		h alved
st alked	l aundry	cr aunched		h alving
st alking	j aundice	cr aunching		s alve
a = o in cot				
ä	ä	ä	ä	ä
w ad	ant	aft	ast	m ast
wh at	p ant	r aft	c ast	p ast
squ ad	sl ant	dr aft	f ast	bl asts
squ at	gr ant	gr aft	h ast	bl asted
w ater	p ants	cr aft	l ast	bl asting
w ads	gr ants	w aft	bl ast	l asting
â	â	â	â	â
asp	ass	ance	air	c are
h asp	p ass	d ance	f air	sc are
cl asp	cl ass	l ance	h air	sn are
gr asp	bl ass	ch ance	p air	sh are
r asp	b ass	pr ance	ch air	sp are
	m ass	enh ance	st air	squ are
				swe ar

The above should be printed on the back of the broad "a" card.

In teaching the broad sounds of "a" do not require pupils to commit to memory any statements relative to broad sounds. Simply state again and again, as you come across the broad sounds of "a," that "a" before "w," is broad or says "a" (giving the proper sound;) or "a" before ll, lt, etc., says "a."

By constantly assigning the reason for broad "a" in the various positions, the pupils will gradually acquire the ability to recognize any broad "a," and to tell you what makes the "a" broad. By substituting any other consonant as d, l, m, etc., for the r in air, care, tare, etc., you will get the name sound of a, thus showing that the â is due to the following r.

In all this work, the teacher should be in no hurry. It will pay well to take plenty of time. Keep up a constant review of all the sounds, both of the vowels and of the consonants, and of the family names, and endings.

b ab	b eb	b ob	b ib	b ub	c ab	c ub
b ad	b ed	b od	b id	b ud	c ad	c ud
b ag	b et	b ot	b it	b uck	c at	c uff
b ack	B en	b og	b ick	b un	c an	c un
b an	b eck	b ock	b ig	b unt	c ast	c ull
b and	b est	b on	b in	b um	c amp	c ut
b ang	b end	b oss	b ill	b ump	c ap	c up
b ank	b ent	b ond	b ids	b ut	c ats	c ust
b at	B ess	b otch	b its	b ust	c aps	c ult

c ob	d ab	d ib	d ob	w ed	d ub	b uss
c od	d ad	D ick	d od	w et	d uck	f uss
c og	d af	d id	d ock	w it	d ud	m uss
<u>c ock</u>	d ag	d if	d og	w ot	d uds	b ust
c on	d al	d ig	d oll	w en	d ug	r ust
c om	d am	D ill	d on	w in	d ull	m ust
c ol	D an	d im	d ot	w ag	d um	m ull
c op	d ap	d in	d op	w ig	d ust	c ull
c ost	d as	d ip	d ots	w est	d ulls	g ull

h ug	l ull	r ug	g un	s uds	h ad	h id
h um	l ug	r uff	g ut	t ub	h at	h it
h ub	l ub	p ug	n ut	t ug	h ack	h ip
h ut	l uck	p up	n un	t un	h ave	h im
h ull	l um	p un	n ub	t ut	h am	h ill
h unt	l ust	p uff	n ull	sl ug	h and	h iss

huff	rub	gum	sun	jug	hap	hist
hud	run	mug	sum	plug	has	hips
hugs	rut	muft	sup	snug	hast	hits
kid	till	wide	fit	pill	fact	pen
kit	rib	wade	fig	pin	fast	peb
kup	rip	wipe	fib	spin	fen	ped
kin	rid	wane	fin	pit	fend	peg
kiss	rim	wist	fill	pip	fed	pet
kill	rig	wish	fist	fad	fet	pel
kiln	rill	wisp	lip	pick	fell	pest
tip	mill	went	lid	fat	felt	pot
tin	miss	wend	lit	fan	fest	pod
pond	sip	hop	locks	sob	FOB	
fond	sips	hod	lost	sod	fog	
blond	sit	hot	lot	soft	fond	
sat	sits	hock	lots	sack	fox	
sad	sing	hob	loft	Sol	fop	
sack	sings	hops	long	sop	frack	
ash	sift	hods	loll	spot	flock	
atch	sifts	hocks	lop	stop	clack	
sap	sick	lock	lots	shop	black	
gab	wind	a	a	o	o	
gad	wife	at	an	od	on	
gat	will	ate	ane	ode	cone	
gash	well	late	cane	node	hone	
mat	welt	date	pane	rode	tone	
mad	weld	mate	lane	bode	pone	
mast	wilt	sate	sane	code	stone	
mit	wing	rate	mane	mode	note	
mist	wive	hate	plane	lode	rote	
		slate	vane	lone	vote	
		gate	fane	bone	dote	

a	a	i	u	e	i	a
ap	al	it	ut	et	im	am
ape	ale	ite	ute	ete	ime	ame
tape	sale	mite	cute	mete	dime	came
nape	tale	bite	lute	plete	tine	dame
gape	stale	sie	mute	vene	lime	game
rape	swale	kite	repute	thene	mine	lame
grape	scale	spite	impute	scene	fine	fame
crate	hale	rite	infuse	scheme	line	same
skate	male	write	refuse	cede	mine	tame
snake	dale	sprite	fume	turine	nine	name

a	a	o	o	a	i
al	an	od	on	ad	id
ail	ain	oad	moan	aid	ied
sail	pain	toad	roan	paid	plied
mail	lain	load	roam	raid	spied
tail	main	goad	foam	maid	plied
fail	plain	road	loam	braid	dried
pail	swain	boat	coat	laid	fried

u	e	e	e	wen
ut	el	et	et	when
uit	eal	eat	eet	whit
suit	peal	tr eat	f eet	white
fruit	real	cl eat	m eet	whet
bruit	meal	m eat	gr eet	whip
reruit	seal	s eat	fl eet	whist
	steal	b eat	sl eet	whim

f at	b at	h at	c at	p at	m at
f ate	b ate	h ate	c ate	p ate	m ate
n ap	r ap	t ap	c am	b an	f an
n ape	r ape	t ape	c ame	b ane	f ane
n ot	l op	m op	d ot	p op	t op
n ote	l ope	m ope	d ote	p ope	t ope

b it b ite	s it s ite	k it k ite	m it m ite	h it h ite	h id h ide
s at s ate	f ad f ade	l ad l ade	m ad m ade	c ap c ape	
m an m ane	p an p ane	d am d ame	sh am sh ame	sh ad sh ade	
r ob r obe	c ot c ote	r ot r ote	c od c ode	c op c ope	
h ip h ipe	r ib r ibe	r id r ide	k in k ine	d im d ime	
b aby l ady n avy w avy r acy gr avy sh ady	h appy s appy t abby l addy fl abby d addy sh aggy	p ony t ony T oby r opy h oly s oapy f oamy	b onny P olly D olly h obby l obby l oggy f oggy	icy sp icy ivy m ighty fl ighty t iny sh iny	B illy s illy g iddy b iddy ch illy p iggy w iggy
d uty L ucy pl umy d uly b eauty tr uly r uby	m uddy r uddy b uggy ugly b unny f unny s unny	br eezy w eedy fl eecy n eedy gr eedy sp eedy cr eamy	j elly eddy p enny B etty g ently g entry s entry	attle b attle c attle r attle r attled r attling b attled b attling	abble b abble g abble r abble d abbled d abbling g abbled g abbling
ob ble h obble h obbled h obbling c obble c obbled c obbling g obbling	ib ble n ibble n ibbled n ibbling qu ibble qu ibbled qu ibbling scr ibbling	ub ble r ubble st ubble b ubble b ubbled b ubbling r uffle r uffled	sh uffle sc uffle sc uffled sc uffling sh uffled sh uffling sc uttle m uddle	p uddle c uddle h uddle m uzzle p uzzle T uttle sm uggle sn uggle	

l ittle	m iddle	cr ipp le	f izzle	j ing le
br ittle	tw iddle	r ipp le	gr izzle	sh ing le
wh ittle	g iggle	n ipp le	n imble	s ing le
wh ittled	h iggle	wh ipp le	th imble	t ing le
wh ittling	g iggled	fr izzle	sp ind le	j ingling
t inkle	sp ark le	b umble	able	l adle
t inkling	sp arkled	cr umble	t able	cr adle
tw inkle	sp arkling	gr umble	c able	cr adled
tw inkled	d ark le	j umble	s able	cr adling
tw inkling	d arkling	t umble	st able	st aple
		cr umple	f able	m aple
k ettle	addle	d appled	wh istle	b ustle
m ettle	p addle	gr apple	wh istled	b ustled
s ettle	p addled	d azzle	wh istling	b ustling
n ettle	p addling	f izzle	th istle	h ustle
p eddle	apple	dr izzle	gr istle	wr estle
emb ezzle	d apple	dr izzling	c astle	j ostle
udge	idge	odge	adge	tion=shun
b udge	r idge	d odge	b adge	na tion
f udge	br idge	l odge	b adger	sta tion
j udge	edge	l odging	M adge	ra tion
b udget	l edge	H odge	l odger	rela tion
tr. udge	w edge	p odge	l edger	dona tion
tr udging	fl edge	fl edgling	p orridge	no tion
planta tion	ex		age	frac tion
invita tion	ex it		s avenge	frac tional
educa tion	ex amine		r avenge	attrac tion
multiplica tion	ex amina tion			contrac tion
decora tion	act			subtrac tion
declara tion	ac tion			
addi tion	solu tion	man sion		ses sion
condi tion	revolu tion	expan sion		confes sion
no tion	produc tion	pas sion		expres sion
mo tion	reduc tion	compas sion		depres sion
promo tion	secre tion	compul sion		posses sion

mis sion	exalt	exhaust	exhort
permis sion	exalta tion	exhaus tion	exhorta tion
intermis sion	exhale	exude	exhibit
explo sion	exhala tion	exuda tion	exhibi tion
occa sion	exert	exult	found
	exer tion	exulta tion	founda tion

fame	victorious	ambition	nutrition
famous	mischief	ambitious	nutritious
pore	mischevious	delicious	capacious
pores	nerve	office	province
porous	nervous	official	provincial
glory	joy	partial	martial
glorious	joyous	musician	magician
victor	jealous	patient	quotient
victory	beauteous	Sebastian	transient

vexation	fraction	fractional	caution
vexatious	fractious	vocational	cautious
gracious	tenacious	spacious	precious
artifice	finance	benefit	especial
artificial	financial	beneficial	social
initial	providential	essential	prudential
patrician	physician	mathematician	optician
efficient	sufficient	Christian	conscience
often, soften	fasten, hasten	glisten, listen	

ax	ight	grab	sob
tax	light	grabbed	sobbed
taxation	lighten	grabbing	sobbing
lax	lightening	rob	mob
relax	brightening	robbed	mobbed
relaxation	frightening	robbing	mobbing
exaggerate	hop	shop	stop
exaggeration	hopped	shopped	stopped
additional	hopping	shopping	stopping

pad	nod	skin	rub	
padded	nodded	skinned	rubbed	
padding	nodding	skinning	rubbing	
wed	whip	shun	can	
wedded	whipped	shunned	canned	
wedding	whipping	shunning	canning	
shun	scrub	hem	chat	
shunned	scrubbed	hemmed	chatted	
shunning	scrubbing	hemming	chatting	
congregation	stripe	time	pipe	hope
congregational	striped	timed	piped	hoped
internation	striping	timing	piping	hoping
international	wade	state	ride	tame
scale	waded	stated	derided	tamed
scaled	wading	stating	deriding	taming
scaling				
slope	pave	trade	mail	prevail
sloped	paved	traded	mailed	prevailed
sloping	paving	trading	mailing	prevailing
name	smoke	fence	rail	decide
named	smoked	fenced	derailed	decided
naming	smoking	fencing	derailing	deciding
provide	multiply	thumb	plumb	limb
provided	multiplied	thumbing	plumbing	lamb
providing	multiplying	comb	drum	lambkin
divide	glance	combing	drumming	Thumbkin
divided	glanced	climb	hum	
dividing	glancing	climbing	humming	
sweet	sharp	dark	hard	short
sweeter	sharper	darker	harder	shorter
sweetest	sharpest	darkest	hardest	shortest
sweeten	sharpen	darken	harden	shorten
sweetness	sharpness	darkness	hardness	shortness

wide	broad	long	deep	high
wider	broader	longer	deeper	higher
widest	broadest	longest	deepest	highest
widen	broaden	lengthen	deepen	heighten
wideness	broadness	length	depth	height
width	breadth			
strong	weak	pure	clear	solid
stronger	weaker	purser	clearer	solidify
strongest	weakest	purest	clearest	beauty
strength	weaken	purify	clarify	beautiful
strengthen	weakness	purity	clearness	beautify
		pureness		

kn initial=n. gn initial or final=n.

knot	gnaw	consign	wring	oy
know	gnash	benign	wrath	boy
known	gnat	arraign	wreath	boyish
knowing	gnu	campaign	wrap	coy
knew	gnome	reign	wry	toy
knowledge	gnomon	deign	million	Roy
knee	gnomic	align	billion	royal
kneel	gnarl	wreck	pillion	loyal
knelt	gnarled	write	rebellion	oil
knit	gnarly	wrote	question	boil
knead	sign	written	Asia	coil
knife	design	writing	Russia	toil
knives	assign	wrestle	Russian	foil
knock	resign	right	Prussia	broil
knotty	malign	wrong	Prussian	spoil
knave	condign	wren	collier	
soil	how	grow	down	bread
subsoil	now	show	town	tread
turmoil	bow	bow	brown	weapon
trefoil	cow	low	gown	feather
coin	sow	sow	drown	leather

join	brow	sew	frown	weather	
recoin	plow	snow	found	whether	
rejoin	meow	throw	round	together	
subjoin	our	owe	sound	house	
disjoin	sour	own	pound	blouse	
sure	scour	blown	ground	mouse	
insure	howl	narrow	mound	plough	
measure	growl	willow	bound	soon	
treasure	power	though	girl	boon	
pleasure	brownie	although	girlish	coon	
pasture	chow-chow	pillow	whirl	spoon	
book	wood	would	rough	(not smooth)	
took	good	could	tough	(not tender)	
look	hood	should	enough	boot	foot
nook	stood	might	puff	hoot	put
curl	pearlish	grease	easy	sheath	wreathe
world	oyster	greasy	tease	sheathe	bath
furl	boisterous	ease	please	wreath	bathe
pearl					

Before e, i, and y, c and sc are sounded like s.

sent	base	geese	use	vice	nice
cent	ace	fleece	truce	twice	mice
scent	face	peace	price	slice	dice
seen	lace	grease	site	since	rice
scene	space	cease	cite	pence	race

Before e, i, or y, g is usually pronounced like j and dg.

After open sounds, dg instead of g is used.

age	badge	urge	drug	doge	jag
cage	Madge	surge	drudge	dodge	jog
page	hedge	tinge	rig	judge	jam
gage	wedge	hinge	ridge	fudge	jet
huge	budge	singe	bridge	trudge	jig

Immediately after an open sound, tch is usually used instead of ch.

peach	reach	screech	arch	stench	which
patch	retch	scratch	parch	trench	switch
fetch	leech	ditch	march	mulch	perch
each	beech	witch	torch	gulch	starch
etch	coach	switch	bench	belch	botch

able	possible	compress
ability	possibility	compressible
unable	impossible	compressibility
inability	impossibility	incompressible
noble	responsible	incompressibility
nobility	responsibility	flexible
imitable	imitability	flexibility
		inimitable

flexible	comprehend (understand)
inflexible	comprehensible
inflexibility	comprehensibility
corruptible	incomprehensible
incorruptibility	incomprehensibility
sensible	numerable
insensibility	innumerability
inimitability	indefatigability

Sight Words for Second Year Spelling

After spelling all the words in the Phonic Drills in the STORY PRIMER, the following list should be spelled, two new words being given each day. See pages 86-88.

shall	Valentine	touch	April	tobacco
have	heard	Friday	Easter	stomach
says	does	piece	tomb	gastric
are	two	piano	Christ	juice
large	come	wrong	lilies	molars
any	done	field	rabbit	friend
bear	from	sure	who	getting
heart	busy	chief	vacation	digest
said	again	ache	month	coffee
great	often	sign	grade	syrup
these	Lincoln	because	squirrel	work
many	Washington	shoe	gnaw	knee
earth	laugh	mother	Saturday	tulip
where	March	early	Monday	seven
school	February	sword	pretty	just
scholar	gone	soldier	worms	receive
were	was	uncle	gypsy	Thursday
one	they	aunt	babies	four
hear	saw	bread	music	eleven
your	move	eight	return	having
write	eyes	none	voice	flowers
lose	cherry	kind	pony	robin
would	Dutch	open	grass	price
here	bright	thumb	Wednesday	night
been	goes	Tuesday	until	pleasant
very	half	Sunday	comb	leather
Lakota	ever	gopher	saliva	cousin
second	some	wolf	teeth	father
fourth	brother	sister	cent	buy
exact	chimney	America	people	caught
knock	children	Dakota	holiday	honest
numbers	figures	lemon	almost	quarrel
fingers	pictures	orange	island	whisper
thought	whose	pupil	enough	motion
country	straight	teacher	Christmas	come

Sight Words for Third Year Spelling. See Pages 86-88

naughty	cabbages	monsters	allowance	castle	type
memory	prisoner	dismal	wholesale	dungeon	system
juice	labor	soared	scenery	column	style
couple	speech	college	grandeur	faucet	hymn
choice	judge	thigh	wholesale	hurrah	bushel
quarrel	fierce	elbows	famine	hiccough	kettle
spare	pleading	exhaust	pendulum	sausage	taught
freight	tremble	author	lonesome	banana	cough
scheme	cattle	pledge	anxious	bough	farewell
mental	clumsy	guardian	shouting	arrival	mixture
horrid	strayed	janitor	weight	smooth	mischief
employ	savage	rye	perish	dwarf	sponge
odors	grazing	cistern	cottage	scythe	fashion
poured	common	growth	favorite	minister	waltz
knead	tough	wreath	square	history	multiplication
noiseless	dangerous	violent	trotting	tassel	conquer
between	burden	eyesight	curious	ideal	doubt
beginning	groans	capture	century	volcano	chief
pause	variety	breaking	ache	mischief	awkward
known	whistles	peaceful	several	regular	acknowledgment
voices	repeated	orphan	desolate	magazine	complete
descending	surface	awful	prairies	journey	choir
whisper	ragged	gnawing	buffaloes	agree	sieve
silence	biggar	leisure	poultry	frequent	union
plotting	wrecked	volunteer	cultivated	lettuce	earnest
unguarded	swallowed	veil	amazed	dialogue	scheme
escape	vanished	cashier	frozen	nephew	parcel
surround	cease	muscle	carpets	diligent	favorite
glorious	pitcher	special	bridge	arrange	domestic
carpenter	nonsense	breathe	passenger	luncheon	tease
hammered	dismissed	advertise	coughed	moisture	condition
excited	persuade	wigwam	grieve	struggle	graduate
precious	ridicule	canoe	dragged	scholars	grouping
dangerous	despair	colony	extravagant	explain	fortune
scare	discover	officer	pronounce	balloon	grammar
business	direction	expensive	pigeon	chorus	acre
surrender	settlement	residence	ostrich	library	fountain
commander	galloped	explore	depot	enemy	daily
defeated	several	success	patriot	attorney	cushion
victory	venture	postpone	bargain	tangle	chocolates
service	directed	salmon	governor	private	rhubarb
generous	successful	familiar	conductor	shady	satisfy
scatter	belonged	shipwreck	oblige	climb	carefully
hurried	dreadful	average	piazza	perfect	entertainment

search	chimney	rapidly	splashed	village	articles
mourned	sleigh	future	crowded	breezes	famous
disliked	straight	neither	greedy	plough	trolley
imagine	distance	smarted	spread	toward	message
extreme	promised	torment	north	islands	attracted
curtains	minute	share	finished	darkness	services
autumn	hungry	fairies	wondered	climbed	belonged
rough	picture	thousand	autumn	shadows	numbers
maple	prepare	easily	sunbeams	slender	knights
holly	finished	carriage	greatest	servants	rescue
season	queer	health	lazily	count	bugles
October	wheels	distant	measure	number	plumed
berries	drooping	decide	strange	figure	glorious
proud	rowboat	question	captain	unit	purple
slender	building	spoken	voyages	digit	liquid
thought	steamers	punish	company	add	beckoned
clever	immense	forgive	harbor	subtract	afterwards
talked	fresh	mistakes	examine	multiply	splendid
manner	crown	touched	pleasant	divide	silence
equal	carried	defeat	oysters	addition	seized
suppose	reached	settled	wicked	subtraction	skelter
answered	coin	reigned	sailors	division	fowl
already	arrived	certain	statue	addend	narrow
trough	offered	should	soldier	subtrahend	benefit
fastened	money	women	famous	minuend	deceive
peak	gathered	equal	preacher	multiplicand	deserve
reason	actions	infant	wrong	dividend	disturbed
period	glanced	maiden	countries	factor	attention
divided	listened	colors	attended	divisor	avoid
welcome	sword	escape	suffered	product	arranged
dozen	changed	weave	savages	quotient	produce
trouble	jewels	failed	different	remainder	appear
early	beside	weather	groups	polite	interest
safety	forever	fields	cruel	hammock	question
returned	purchased	because	liberty	kitchen	consider
sheaf	unruly	themselves	blankets	numerus	refreshed
engine	tired	parents	allowed	unused	strength
learned	mansion	caught	orchard	station	happiness
strange	between	praised	medicine	refused	characters
people	notice	bundle	whispered	excused	continue
afraid	animals	stockings	powerful	mitletoe	entrance
remember	signals	crawled	figures	music	wrapper
enough	possible	pasture	breakfast	raisins	solitary
replied	amount	ribbon	bicycle	playmates	patience
frightened	results	barefoot	railroad	support	summit
cousin	basement	beneath	canoes	candles	murmur

Sight Words for Fourth Year Spelling. See Pages 86-88

necklace	twilight	circle	foreign	ashamed	happened
mystery	gallon	amount	horrible	industrious	awakened
sinew	grocer	honesty	desperate	neighbor	deserved
mountains	cellar	echoes	abode	troublesome	journey
dreary	overshoes	elephant	absorbed	language	compelled
resembled	haste	parade	disturbed	traveler	imitated
puzzled	oatmeal	lemonade	twisted	creatures	curiosity
purpose	coffee	choice	caution	promoted	prophet
suspected	potatoes	thumb	fashion	knowledge	discovered
complete	desert	nephew	peaceful	disappointed	ecstasy
furnished	saucer	pigeon	glimpse	miserable	necessary
inhabitant	biscuit	comma	huge	bouquet	talkative
solitary	shovel	hyphen	laundries	establish	attempt
sentence	fourth	crayon	disposition	respond	complete
punishment	cozy	ankle	grumble	rejoice	destination
perfume	machine	tardy	encouraged	gracious	probably
treasure	avenue	shouts	promises	surround	occasional
exact	tennis	sliding	thirsty	accustomed	realized
protect	curtain	unite	delicious	astonished	lullaby
commanded	towels	neatly	fragrance	exercises	repeated
raiment	thimble	bucket	exquisite	enormous	happiness
garments	needles	comply	blossom	disappeared	ashamed
fortune	scissors	ourselves	delicate	opposite	troubled
suitable	timid	beginning	excellent	direction	scattered
marriage	dandelion	shady	gladdens	wonderful	despised
several	vacation	squirrel	dreadful	disputes	wondrous
exchange	yeast	knothole	contented	resolved	religion
grief	graham	acorns	satisfied	terrified	continued
terrible	praise	starry	repeated	prosperity	obedient
search	solve	sleigh	perhaps	destroyed	furniture
dragged	problem	shawl	selfish	continue	agreed
alarmed	quarter	knock	surprise	torture	wrecked
beyond	factory	breeze	solemn	carriage	employed
private	cabbages	secret	confused	avarice	music
swallowed	orphan	shadow	puzzled	wealth	pleasures
signal	pleasure	dainty	decided	orphan	business
daughter	cranberries	healthy	tongue	dispute	distinguished
vacant	celery	attic	believed	impatient	traveled
frozen	doughnuts	nurse	reindeer	descending	enjoyed
jovial	aisle	watchful	stretches	merciful	splendid
drowsy	forenoon	heirloom	shoulder	destroyed	important
cough	guard	hardware	ceiling	forehead	potatoes
obliged	muslin	elbow	chimneys	melancholy	disappear
passenger	seldom	persuade	experience	remained	beautiful

kitchen	doubt	wealth	somersault	conscience	attention
vegetables	coaxes	wretched	appointment	resolution	luxury
creature	progress	neighbor	receive	hymn	permission
companion	problems	approached	necessary	tolerate	commence
remarkably	separate	marvelous	embroidered	scissors	separates
opinion	admire	visitor	conversation	unsuccessful	courageous
sensible	generously	direction	imagine	noxious	physician
trial	forehead	signs	disturbance	souvenir	musician
received	mischievous	salute	telegraph	necessity	ambitious
relations	deserved	continually	description	partial	explosion
prices	pretending	advice	conscious	preparation	quantity
glorious	model	amazement	diameter	motion	constantly
accident	interrupt	yeast	prophecy	foreign	mischievous
handkerchief	annoyed	fruit	endeavored	commerce	poisonous
complaint	journey	through	precisely	industry	substance
hospital	volcano	though	buoyant	receipt	underneath
ceiling	struggled	youth	composition	ceiling	furnished
particular	astonished	implement	industrious	antique	curious
positions	immediately	education	execution	famous	atmosphere
substantial	enormous	wreck	ghastly	excursion	hideous
delicate	puzzled	exactly	militia	expectation	humorous
frequent	smoothed	knocked	analyze	nephew	deficiency
triumph	surrounded	either	punctuate	delightful	distinction
islands	excitement	suppose	mystery	scheme	achieve
climbed	publishing	satisfied	muscle	survey	apprentice
chorus	amusements	determined	illuminated	ironed	sovereignty
answered	intimate	sacrifice	jealousy	guardian	homage
developed	adventure	countenance	destination	syllable	mirage
comfortable	picnic	cautiously	occasional	ought	luxuriant
astonished	regular	tongue	emphasis	stationary	vegetation
peculiar	magazine	laughed	imagination	dynamite	possessors
investigate	succeeded	finally	announced	sympathy	plateau
respectful	exclamation	daisies	surrounded	particular	dyeing
gypsy	mathematics	bargain	recitation	directions	hoeing
chocolates	straight	excellent	envious	papoose	mileage
opportunity	faithful	announced	hemisphere	wampum	shoeing
notice	breezes	palace	situated	system	advantageous
terrible	beginning	daughter	monstrous	nation	manageable
breakfast	headache	impatient	respectfully	except	peaceable
yesterday	false	coaxes	weather	accept	agreeable
lawn	distance	choice	whether	banquet	profitable
favorite	replied	innocent	calmly	rhythm	lonesome
umbrella	sighed	request	exercise	dangerous	cough
memories	surprise	reigned	fashion	treasurer	emphasis
illustrate	chimney	whole	excitement	residence	extraordinary
published	treasure	diphtheria	atmosphere	vigorous	circumference

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